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PLEASE see Advertisements of most Important Sales at MUNICH, ROTTERDAM, VIENNA, LIVERPOOL, and in LONDON, on outside back cover and pages 5, 10, and 35.

ALL SIMILAR SALES

should be advertised in "The Connoisseur." For Rates apply to the Advertisement Manager, 95, Temple Chambers, E.C.

Particular attention
.. is directed to ..

Mr. T. G. LITCHFIELD'S

advertisement
of a beautiful

LOUIS XV. OAK ROOM,

on page 15.

"The Connoisseur" Index and Title Page

For Volume XII.

Price 6d.

THE Index, with Title Page, to Volume XII. of "THE CONNOISSEUR," for May to August, 1905, is now ready and may be obtained through any Bookseller, Newsagent, or Railway Bookstall, or it will be sent Post Free by the Publishers, 2, Carmelite House, Carmelite Street, E.C., on receipt of Sixpence in Stamps. The Index, which consists of 14 pages, is thoroughly exhaustive, and will be found invaluable for reference.

The Indices for Volumes I., II., III., IV., V., VI., VII., VIII., IX., X., and XI., can also be obtained at the same price.

CLOSE OF "THE CONNOISSEUR" ART COMPETITION

Class A.—Water Colour Drawing, Seascape.

Class B.— " " Landscape.

*For the General Rules for this Competition, and for the Coupons,
see July and August numbers.*

Mr. W. L. WYLIE, A.R.A., and Mr. ALFRED EAST, A.R.A., have kindly consented to act as Judges, and their decisions will be final.

First Prize - - £20

Second Prize - - £5

Third Prize - - £2

} for each class.

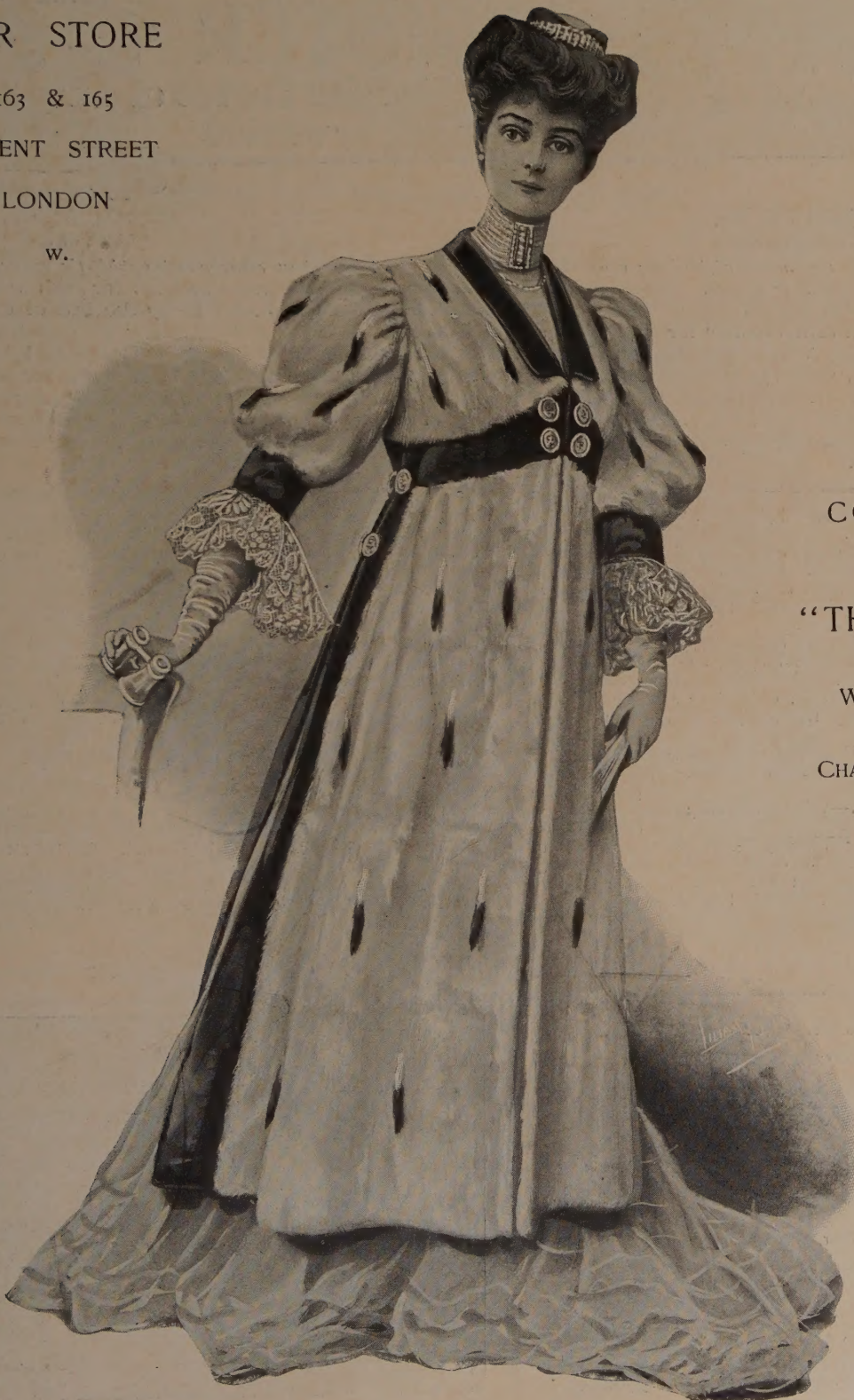
Last date for reception of Drawings, October 31st, 1905.

All Drawings must be delivered at 95, Temple Chambers, E.C.

The Connoisseur

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SPECIAL NOTICE.

This list is compiled for the purpose of bringing readers of "The Connoisseur" into direct communication with the owners of valuable articles for sale or wanted. The charge for Advertisements will be from now 2d. for each word. All previous rates are cancelled. Advertisements must be prepaid and sent in by the 8th of each month. Special terms quoted for illustrated advertisements. All letters must be addressed "The Connoisseur" Register, No. —, 95, Temple Chambers, Temple Avenue, E.C. Replies to Advertisements must be sent in a blank envelope, with the number at the top right-hand corner, and a separate loose stamp for each reply enclosed. If a stamp is not sent with letter the proprietors cannot be responsible for the forwarding of same to the advertiser. No responsibility is taken by us with regard to any sales effected. All advertisements to be sent to the Advertisement Manager, "The Connoisseur," 95, Temple Chambers, E.C.

Pewter Collection.—Rare old English, 86 pieces; Welsh Dresser. For sale. [No. R1,855]
Fine Engraving.—*The Sheep Shearer*, in colours, by Anthony Cardon, after Singleton. For sale. [No. R1,856]
Oil Painting.—By Sir Peter Lely. Portrait, *Nell Gwynne*; canvas, 48 in. by 52 in.; splendid condition. To be seen in Chelsea. Price 50 guineas. [No. R1,857]
Motor Prints.—Caricatures (see article in August CONNOISSEUR). *Locomotion, Walking by Steam, Riding by Steam, Flying by Steam*, published by Thomas McLean, Haymarket, about 1830; *Going it by Steam*, published by King, Chancery Lane, about 1830. What offers? [No. R1,858]
Seascape.—Splendid black and white, signed T. B. Hardy, *Rough Weather in the Downs*, canvas, 10 ft.; handsome frame. £25. [No. R1,859]
Antique Ring Stone.—Valuable, for sale; found at Pompeii. Dealer offered £80. [No. R1,860]
Nelson's Flagship, "Victory."—Magnificent bone and mammoth ivory model, constructed in Hulk Prison, Portsmouth, century ago; suitable for Museum; length, 3 ft. 8 ins. Duplicate unobtainable. Particulars. [No. R1,861]

To Collectors.—**Fine Old Oil Painting** (Italian Seaport), by Jan Baptiste, Weenix, 1621. What offers? [No. R1,862]
Engravings.—Bartolozzi, *The Gamblers*, after Guercino. [No. R1,863]
Engravings.—Frey, Jakobus, *Bacchus Consoling Ariadne*, after Guido, dated 1727. Offers. [No. R1,864]
Flemish Masters.—Private Collection: Van Eyck, Memling, Metsys, Rubens, Van Dyck, Jordaens, Teniers. Absolutely authenticated. Sold separately. [No. R1,865]
Mason's Dinner Service.—111 pieces, Iron Stone China, in five colours. [No. R1,866]
Dragon Vase.—Rare Imperial fine-clawed. Bargain. [No. R1,867]
Old Fire Back.—Restoration period, with Royal Arms, dated 1664, and contemporary Dogs. £12. [No. R1,868]
Old Sheraton Sideboard.—Mahogany and inlaid serpentine front, small cupboard at end. £25. [No. R1,869]
Old Sheraton Parlour Chairs.—Set five, mahogany inlaid satinwood panels (maker's latter style). £12. [No. R1,870]
Genuine Old Brass Lantern Clock.—Original movement, temp. Cromwell. £10 10s. [No. R1,871]
"Nelson."—Seal Intaglio Bust. £2. Wax impression, six stamps. [No. R1,872]

Continued on page 6.

DANGER OF FIRE. COUNTRY RESIDENCES. INVENTORIES & VALUATIONS.

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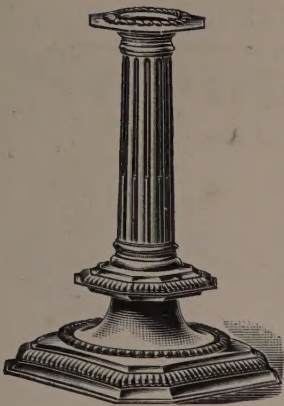
It is not generally known that in the unfortunate event of a serious fire, a tabulated Inventory and Valuation of every item destroyed is always required by the Insurance Companies. Without this (which it is impossible to properly prepare after the loss has taken place) a satisfactory settlement cannot be made.

HAMPTON & SONS have valued the furniture, works of art, and general contents of many of the finest homes in Great Britain for Fire Insurance purposes, and have almost invariably found their clients under-insured to an alarming extent.

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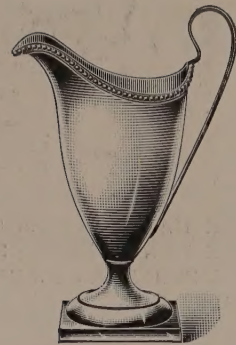
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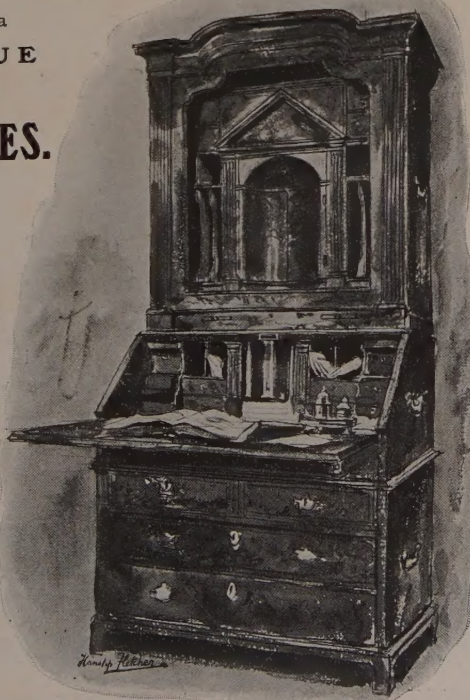
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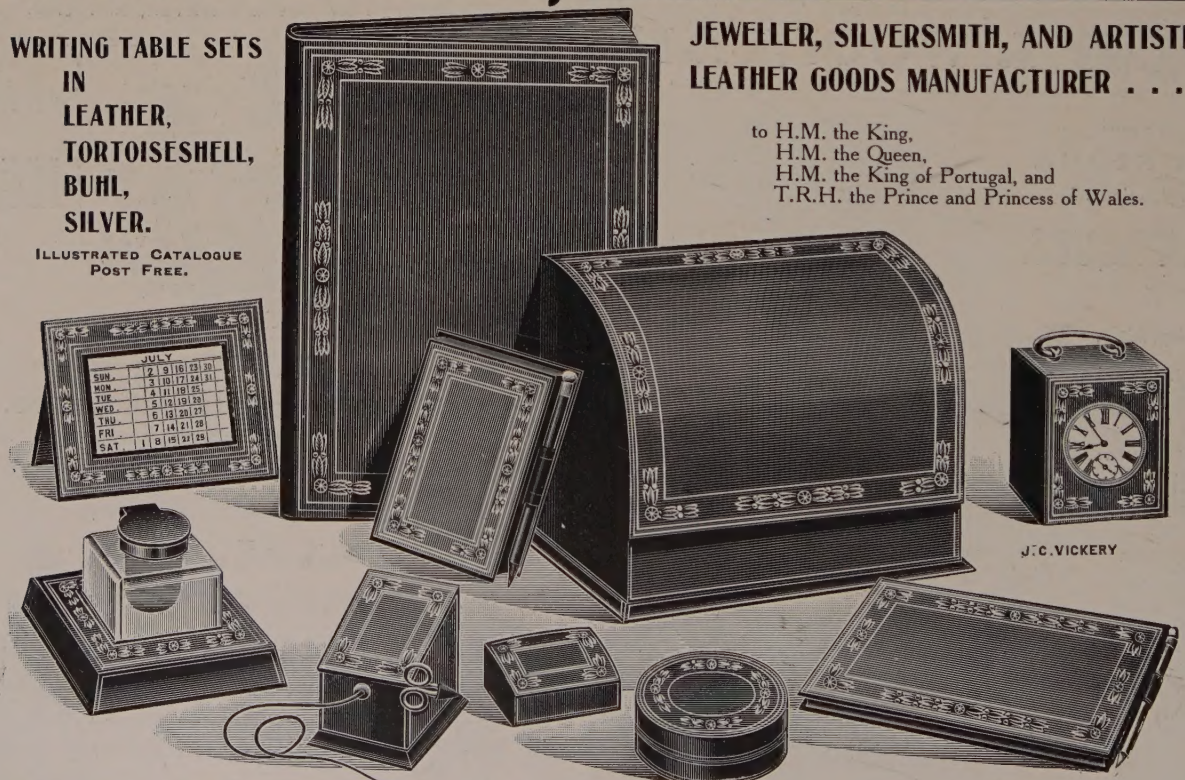
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Oct., 1905.—No. 1.

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THE CONNOISSEUR REGISTER—continued from page 2



This Magnificent WALNUT SIDEBOARD, in splendid preservation, exquisitely carved with mermaids and masks, undoubtedly the work of an artist of great talent. For sale by the owner, who will reluctantly part with this beautiful piece of furniture for £40, as it is too large for his purpose. Size, 8 ft. 3 in. high, 6 ft. wide, 2 ft. 2½ in. deep at base. It contains many secret drawers, and the dragons or figures supporting the two shelves above are solid pieces of carving. For further particulars, write No. R1,884.

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Wanted.—Large folio copy of Boydell's edition of *Hogarth's Works*. State lowest price. [No. R1,873]

Jacobean Wardrobe.—Richly carved, nearly Black Oak, 8 ft. by 7 ft. Photo and history. [No. R1,874]

Chippendale Chairs.—Set old (mahogany), loose seats, carved Contour backs, £22 10s.; Chippendale Dining Table, £5 10s. [No. R1,875]

Old Jacobean Buffet.—Richly carved; also Jacobean Dining Table, 8 ft. long. For sale. [No. R1,876]

Pearl Necklace.—Genuine old, price £65; also old Miniature, £7 7s. [No. R1,877]

Wanted.—Engraving, *Defeat of the Danes in the Attack on Anholt*, March 27th, 1811. [No. R1,878]

Queen Anne.—Carved Stool and Claw and Ball; Inlaid Bureau; Grandfather Clock, chiming quarters; Chest Drawers on open stand. For sale. [No. R1,879]

Wanted.—Baxter Coloured Prints. Genuine. [No. R1,880]

Grandfather 8-day Clock.—Oak case, mahogany pillars, Sheraton work, arched head, enamelled dial, 8 ft. high. For sale. [No. R1,881]

Old Oak Panelling.—Room of Ribbon pattern, good period and condition. [No. R1,882]

Chippendale Settee.—Very fine old; also Suite of Chairs. [No. R1,883]

Coloured Transfer on Glass.—*The Hon. Augustus Keppel*, Commander of His Majesty's ship "Torbay" (Reynolds), 1759; also large Oil Painting, *The Last Gleam*, by H. J. Boddington, signed 1852, 56 in. by 36 in., canvas. [No. R1,884]

Copper Bugle.—War relic, brought off the Battlefield of Waterloo. Cash offers. [No. R1,885]

Drinking Horn.—Made about seventy years ago; beautifully carved. Offers. [No. R1,886]

Chippendale Chairs.—Set of six, for sale, open-work backs, beautifully carved, seats covered in old red silk. [No. R1,887]



Tibetan Brass Goddess, about 27 ins. high and 15 ins. broad. Curious good workmanship, studded with turquoise, coral, and pearl. Eleven heads and forty-four hands, all finely worked.

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Adams Sideboard.—A very fine, for sale, nicely carved, in original state. [No. R1,891]

Venetian Glass.—A collection of about 140 pieces for sale, many of them very important; beautiful design and workmanship. [No. R1,892]

"Troyon."—Painting by, for sale; canvas, 44 in. by 30 in., pronounced by experts genuine. [No. R1,893]

Wanted.—*The Bubbler's Mirror, or England's Folly* (Joy and Grief), pair of Satirical Prints of South Sea Bubble, 1720. State price. [No. R1,894]

Private Collectors.—For disposal a few Oil and Water-colour Paintings and Engravings. No reasonable offer refused. Also a few Books. [No. R1,895]

Sheraton Sideboard.—Genuine old bow-front, £18 10s.; eight-day Grandfather Clock, Sheraton case, £6 15s. [No. R1,896]

Jacobean Cabinet and old carved Chippendale Table for sale. [No. R1,897]

Staffordshire and Whieldon Figures.—Photo. FRANKLIN, 47, Effingham Road, Harringay, N.

Violoncello, half-sized: back double bass shape, double purfling, formerly property of John Constable, Landscape Painter. With guarantee. Labelled *William Baker of Oxon. 1682*. What offers? G. ALFRED GODBALL, Cornhill, Ipswich.

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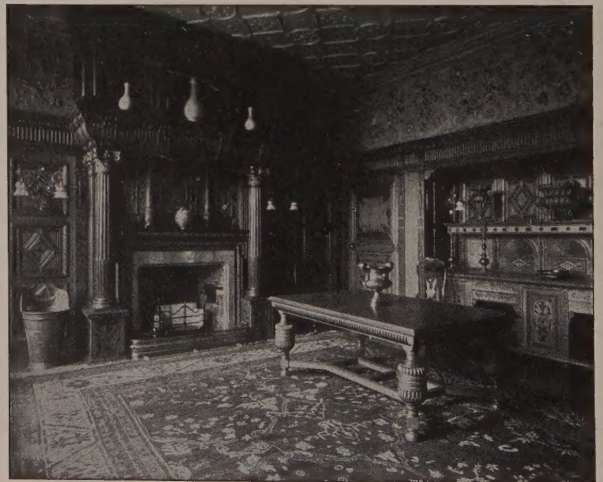
Oct., 1905.—No. 1.

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Oct., 1905.—No. 1.

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Cosway Miniature, of much interest and importance, of Captain Maurice Suckling, Uncle of Nelson, circa 1770-5, laced blue uniform, looking to the right, signed R.C.; rev. hair and inscription. A priceless memento, for £110.

Boucher Ceiling Centre, purchased many years ago from a chateau in the Loire-Inferieures, afterwards framed in a superbly designed Boucher frame. Subject, Cupids in a Landscape. Almost a gallery picture, a work of refined decoration in the highest taste. Offered as an exceptional opportunity for £55.

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Highest Class Original **Miniature of a Beautiful Young Lady**, unknown, in muslin dress, powdered hair entwined in blue ribbons, by **Thomas Wright** (signed), specimens of this excellent artist are rare, date 1720-50, in gold frame, enamel, hair, and pearl anchor back, £36.

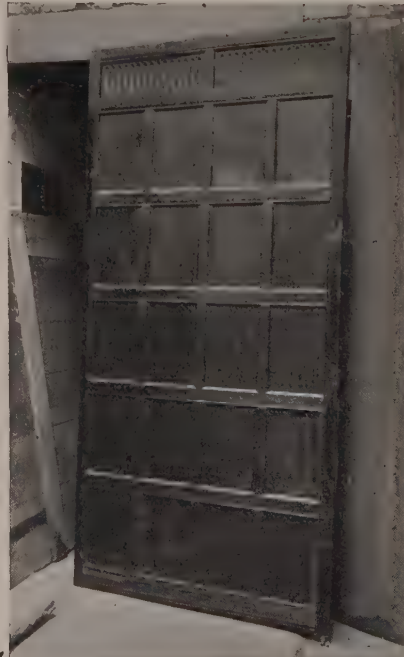
Exquisite and very Rare Old **Morland Picture in Needlework**, colours exactly copied, a pretty landscape, large trees shading wood cottage, with lattice windows and vine-covered porch, a lady in cap, with short petticoats, surrounded by her boys and girls, feeding and caressing a donkey and its foal, hen-coop, fowls, etc., size 26 by 21½ in., in its original frame, and in lovely condition, has the full appearance of a Morland painting, £12 12s.

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Oct., 1905.—No. 1.

ANSWERS TO CORRESPONDENTS—continued

Books

Bible, 1726.—6,158 (Halifax).—As your Bible has so much of the New Testament missing, its value is practically nil.

Bible History.—6,111 (Aberlanaid).—The information given regarding this book is too meagre for us to form an opinion as to its value. You had better send the volume for our expert's examination.

Boydell's "History of the River Thames," 2 vols., 1794-96.—5,944 (Bromborough).—The average value of this work is about £10. The original binding would no doubt be better for selling.

Byron's Works.—6,070 (Belfast).—Your edition is one published within the last ten years. Complete, it is only worth a shilling or so, and your copy, having over twenty pages missing, makes it quite valueless.

Cowper's Poems, 1808.—5,862 (Liverpool).—This and the other works you mention would not realise more than a shilling or so a volume.

Castrum Doloris, 1708 (in German).—6,051 (Edinburgh).—This book is too late to have any interest for collectors.

Dictionary of Arts and Sciences, 1810.—6,135 (Montreal).—Your Dictionary is of little value. The information it contains has been rendered obsolete by more recent researches, and consequently its value as a work of reference is very small.

Eikon Basilike.—6,167 (Milverton).—The 1648 edition of this work is worth several pounds, and the other book you mention is also of some value. As, however, the value depends largely upon the condition, you had better send them to us for examination.

Finden's Views of Ports, etc., 1839.—4,826 (Carnarvon).—Books of this class are not at present in demand. We doubt whether your copy would realise more than £1 to 30s. A personal inspection is necessary to give an opinion upon your oil painting.

Fisher's Drawing-Room Scrap-Book, etc.—5,955 (Liverpool).—The value of this class of work has greatly declined of late years. The only value attached to them now is due to the plates, which are worth a few pence each. [Continued]



A very beautiful Antique Carved Oak Boiserie of the Louis XV. period suitable for a room 25 ft. 2 in. long, 18 ft. 6 in. wide, 14 ft. 3 in. high. The engraving shows the fire-place side of the room, which measures 18 ft. 6 in. wide—on the other flanks there are three window frames with carved architraves and two pairs of very handsome carved oak doors with panels above showing musical trophies—the general panelling corresponding with the panels shown in the engraving. The panelling could easily be extended to suit a larger and differently shaped room. This remarkable panelling was found at Newtonbarry House, in Ireland, by Mr. Litchfield, where it had been taken many years ago in the days of prosperity. It has been carefully restored and is now in condition ready for fixing.

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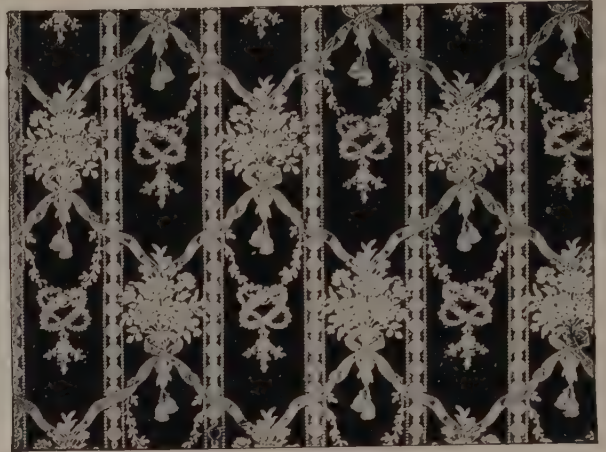
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ANSWERS TO CORRESPONDENTS—*continued*

Books—continued

History of England.—5,923 (Turvey).—You do not give the date of this book nor the name of the writer. Without these particulars it is impossible to make a valuation.

Lancashire Legends.—6,126 (Blackpool).—The value of this book is small, and the same remark applies to your edition of Wordsworth's *Poems*.

Milton's "Paradise Lost," etc.—5,674 (Manchester).—Your particulars are too vague to give any definite information concerning your books. Send them for our expert's inspection.

Nollekens and his Times.—6,138 (Walthamstow).—Your edition of this work is not worth much more than a sovereign. *The Life of Reynolds* is worth rather less.

Old Bible, etc.—6,107 (Waterloo, near Liverpool).—None of the works you describe are of any great value.

Pamela, 1810.—6,129 (Banbury).—The first edition of this well-known work appeared in 1741, and five editions of it were exhausted within a year. Your edition is not worth more than a few shillings.

Prayer Book, 1721.—5,935 (Knaresborough).—This would not realise a large sum.

Queen Mab, 1813.—6,013 (Worcester).—From your description we should judge that you possess merely the works of Shelley, including this poem. If, however, you have the original first edition, it is very valuable. Send us a full copy of title, with date, name of publisher, etc.

Raleigh's History of the World.—5,459 (Gravesend).—This work first appeared in 1614. As your copy lacks the title page we cannot tell whether it is valuable without seeing it.

Robinson Crusoe.—5,894 (Bolton).—Your edition of this work, issued by Cassell in 1866, is only worth a shilling or so, and Beeton's *Book of Birds* would fetch about the same amount.

Rossetti's Poems, 1870.—6,014 (South Shields).—This work, if in the original cloth, is worth £2 to £3. *Our Mutual Friend* about 25s.

Wilson's "Tales of the Borders."—5,970 (Nettleham, near Lincoln).—Your edition of this work is not likely to realise more than £1.

The English Connoisseur.—5,760 (New Cleethorpes).—This work may be of some value, but you do not say whether it is illustrated. The other books on your list are only worth a few shillings apiece.

Scott's Novels, 1829.—6,003 (Shortlands).—Your edition might realise anything from 30s. to £5, according to condition and binding. Byron's *Works*, 1821, should fetch £1 or so; and Thackeray's *Newcomes*, 1854, about 25s. *The Spectator*, 1827, is not worth more than £1. The volumes of Dickens's *Works* should fetch about 25s. to 30s. each.

Coins and Tokens

Bath Token, 1811.—5,365.—This is only worth a few pence.

British and Roman.—5,945 (Gunnersbury).—Your coins are all common, and of little value. We presume the Roman ones are bronze, as not otherwise described in the list.

Handbook on Coins.—6,149 (Exeter).—You do not say what branch of coins you require. There are several cheap manuals of British coins, for instance, Jewitt's *Handbook of English, Irish, and Scottish Coins*, pub. Sonnenschein, 1s. A copy of Henfrey's well-known work on English coins could also probably be purchased second-hand for about 5s. A good book on coinage generally is Humphrey's *Coin Collectors' Manual*, which can be obtained second-hand for less than 10s. The coins you mention are worth about 1s. apiece.

To Verify Coins.—5,353 (Looe, R.S.O.).—Either the coins themselves should be sent, or clear rubbings. These can be taken by placing a piece of tissue paper on the coin and then pencilling over. Both the obverse and the reverse of each piece must be shown.

Engravings

"A Perspective View of Vauxhall Garden," "Ranelagh House and Gardens, with the Rotunda."—6,060 (Leeds).—These old coloured views sell for about 10s. or 12s. apiece.

[*Continued*



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ANSWERS TO CORRESPONDENTS—continued

Engravings—continued

“Adam and Eve in Paradise.”—6,151 (New Swindon).
—The value of this print is not more than 10s.

“Admiral Nelson falling into the Arms of
Victory,” by J. Hinton.—5,241 (Paisley).—This is worth
about £1 to 30s. The colour print, *Spring and Summer*, is
not of much importance. *The Print Collector's Handbook*, by
Alfred Whitman (Bell & Sons, 25s. net), is a good book for
collectors.

Colour Prints, after Bigg, by W. Ward.—6,195
(Johannesburg).—The two prints of which you send photographs
are not in much demand. If in good condition, they should
fetch £5 or £6.

Colour Prints, after Morland.—6,043 (Gillingham).—
It is impossible to value your prints without examination.
Morland executed several stable scenes, and we cannot identify
yours without seeing it. From your description, the other print
is probably *The Boy Burning Weeds*, a view in Leicestershire.

Colour Prints, “Morning” and “Evening,” after
F. Wheatley, by J. Barney.—6,118 (Winchfield).—If
genuine, these should realise from £10 to £18 the pair, accord-
ing to condition. The colour print, *The Death of Dido*, after
Sir Joshua Reynolds, by J. Grozer, is worth about 30s.

Eleanor, Duchess of Northumberland, by S.
Cousins.—5,949 (Newcastle).—In all probability this portrait
was engraved for the family, in which case they would possess
the plate. The print should be worth £4 or £5. [Continued]

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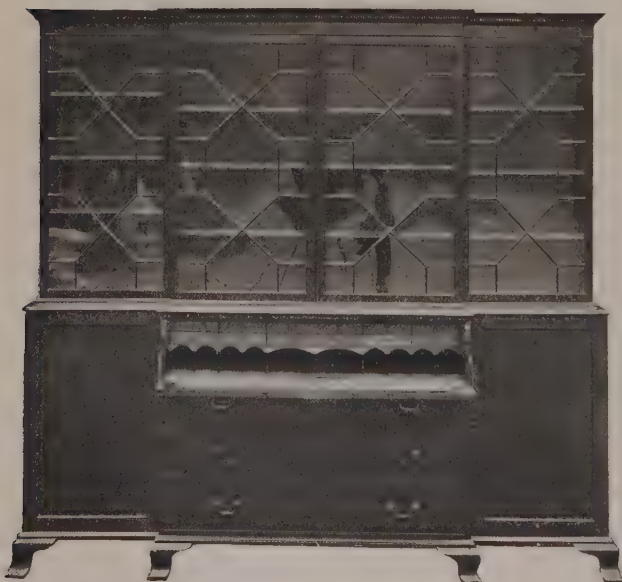
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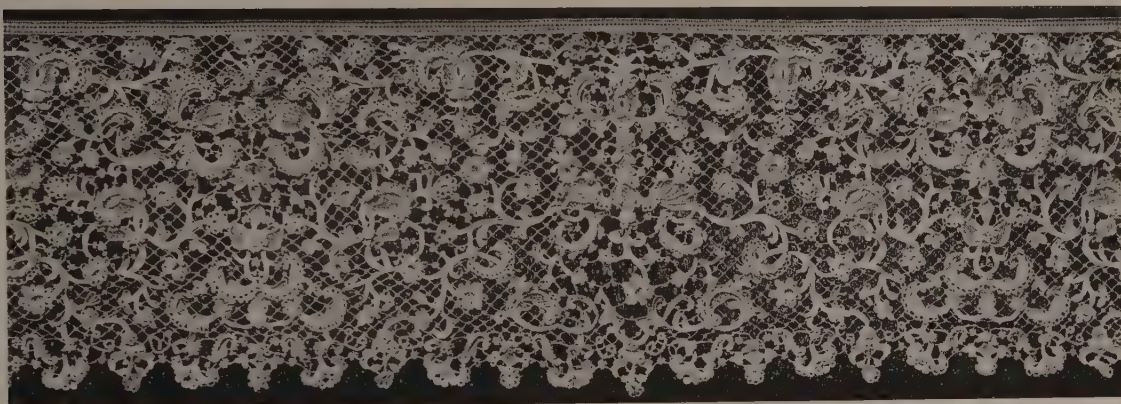
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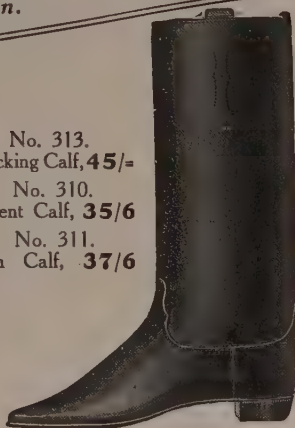
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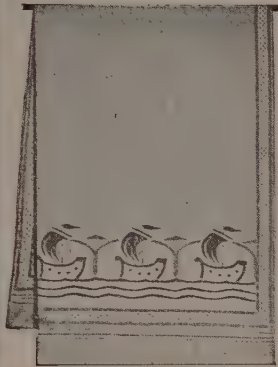
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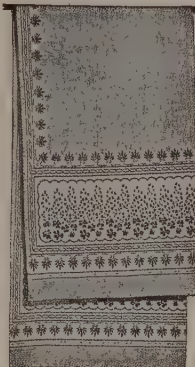
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Engravings, after Rubens.—5,714 (Nottingham).—The list of engravings you send us is probably after a series of pictures by Rubens in the Luxembourg Gallery. The value of the complete set is not more than 2 gns.

"Lions at Play," after Rubens, by W. Walker.—6,077 (Borth).—Your print is not worth more than 10s.

"Lord Nelson," after Beechey, by Edward Bell.—6,057 (Merstham).—If in good condition, the value of this portrait is about £4. The engraving after Verboeckhoven is of no importance.

Miss Kemble, after Sir Joshua Reynolds, by J. Jones.—6,102 (Doncaster).—This and the other prints you mention have all been reproduced within the last few years, and it is impossible to give a reliable opinion without seeing them. The genuine prints are of considerable value.

Motor Print.—6,123 (Oswestry).—Your print, *I say, fellow, give my Buggy a charge of Coke, etc.*, should realise about 10s. Advertise it in THE CONNOISSEUR REGISTER.

"Nelson on Board the San Joseph," after T. S. Barker, by C. G. Lewis.—6,083 (Legram's Lane).—Value about 30s. The prints of *Hastings* and *Dover*, after J. M. W. Turner, are very common, worth about £1 the pair.

"Snipe Shooting," after L. Reinagle, by Nicholls and Buck.—5,235 (Watford).—It is impossible to tell without seeing your colour prints which is the original. We should think it would be one with the large snipe in the foreground, but if you will send them up we shall be pleased to give an opinion. [Continued]

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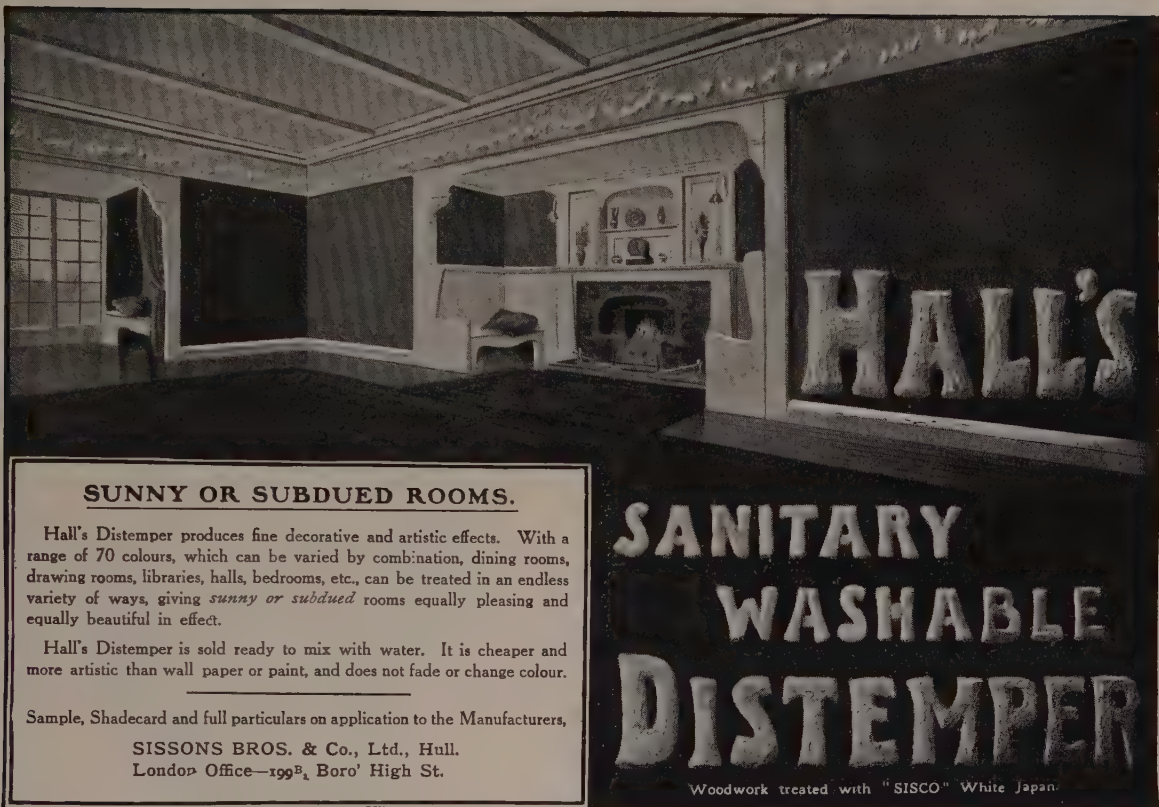
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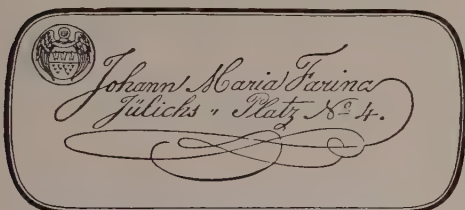
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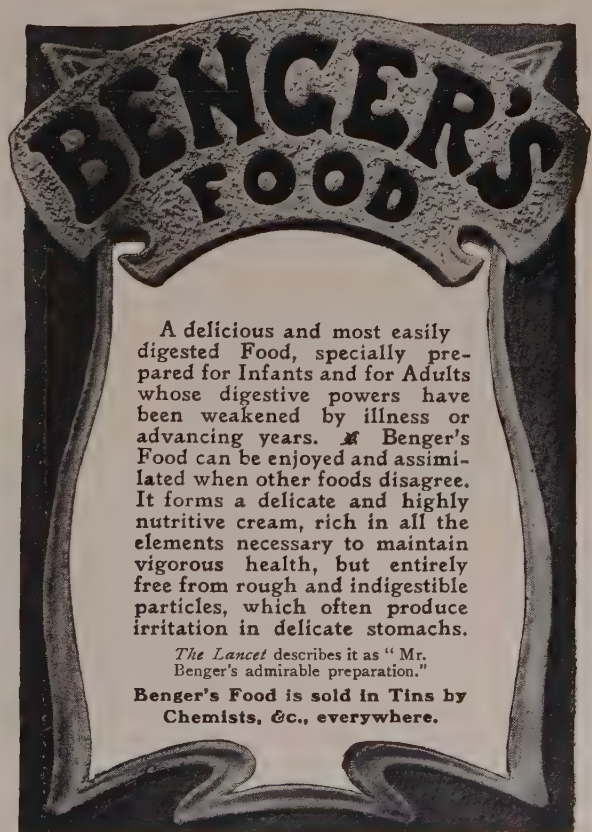
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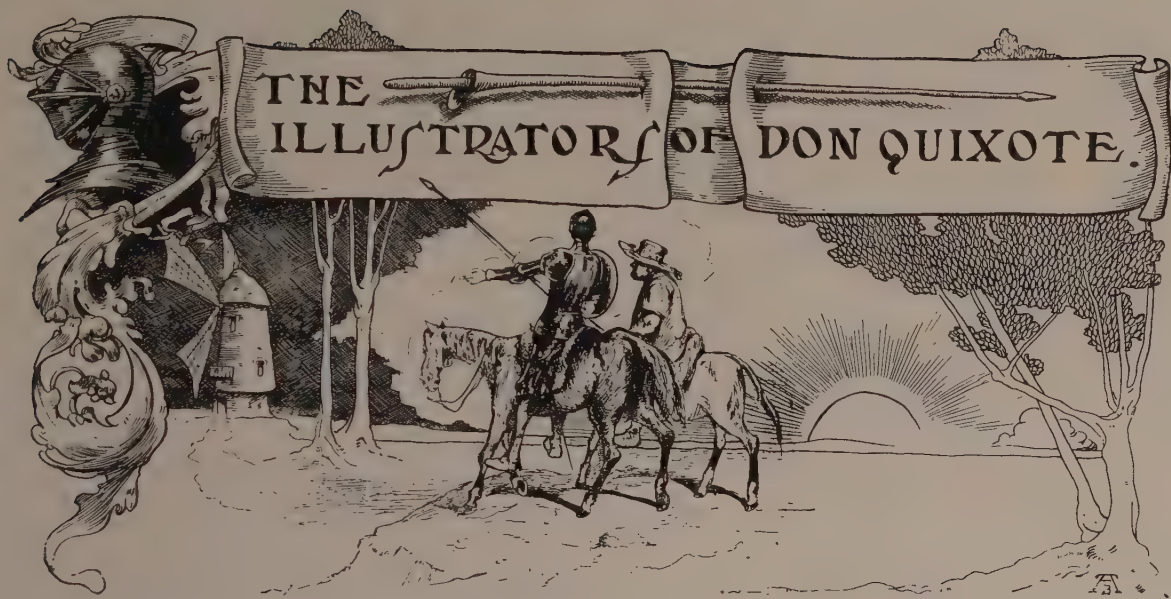
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Don John of Austria, in the memorable victory over the Turks at Lepanto; for five weary years he was a slave in the hands of an Algerian corsair; for ten more years he acted as a tax-collector with small credit, his disposition being little suited to an occupation that was utterly uncongenial



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and, at the same time, responsible. The plays and sonnets that poured from his pen during this latter period were little more than mediocre hack-work. His fortunes were at a low ebb, and at times he was dependent upon his friends for the very necessities of life. Perhaps no man ever suffered more from the slings and arrows of outrageous fortune. Discredited and disappointed Cervantes was in his fifty-ninth year when he wrote *Don Quixote*, and with the dawn of the year 1605 awoke to find himself famous.

It was in January, 1605, that the first part of *Don Quixote* was issued from the press of Juan de la Cuesta, at Madrid. Spain rang with instant applause. No less than six editions appeared within the year—two at Madrid, two at Valencia, and two at Lisbon, an extraordinary record considering the date of publication and the country

where the book appeared. In less than ten years the lean knight and his lean steed were living realities for Spain, as they are for every land to-day. "If the people do but see a lean horse, they presently cry, 'There goes Rozinante.'" It was the common-place book of the nation then; so it is for the world now. It was no wonder that Cervantes embarked at once on his second part; but another writer kidnapped the hero and continued his adventures, just as was the case, some two

centuries later, with Rowlandson's *Tour of Dr. Syntax*, one of the books that, but for *Don Quixote*, would never have known existence. The writer of the *Segundo Tomo del Ingenioso Don Quixote*, who added insult to injury by heaping personal abuse on Cervantes, bore the assumed

name of Alonzo Fernandez Avelanada. His work produced the one good result that it spurred on Cervantes to the completion of his own *Segunda Parte*.

The book thus appeared in two portions, the first in 1605, the second in 1615. It became an instant favourite, not only in Spain, but all over Europe. It is worth noting that as early as 1613, two years before the publication of the second part, the career of "Don Quixote de la Mancha, Cavalero de la triste figura" formed the subject of a royal pageant at Dessau.* A bibliography of *Don Quixote* now

means the cataloguing of about one thousand editions in more than twenty different tongues. Probably no other book, save the Bible and Shakespeare, has ever been such a source of inspiration to artists of all nationalities and of all varieties of genius. From Obregon and Atalaya to Carbonero in Spain, from Chodowiecki to

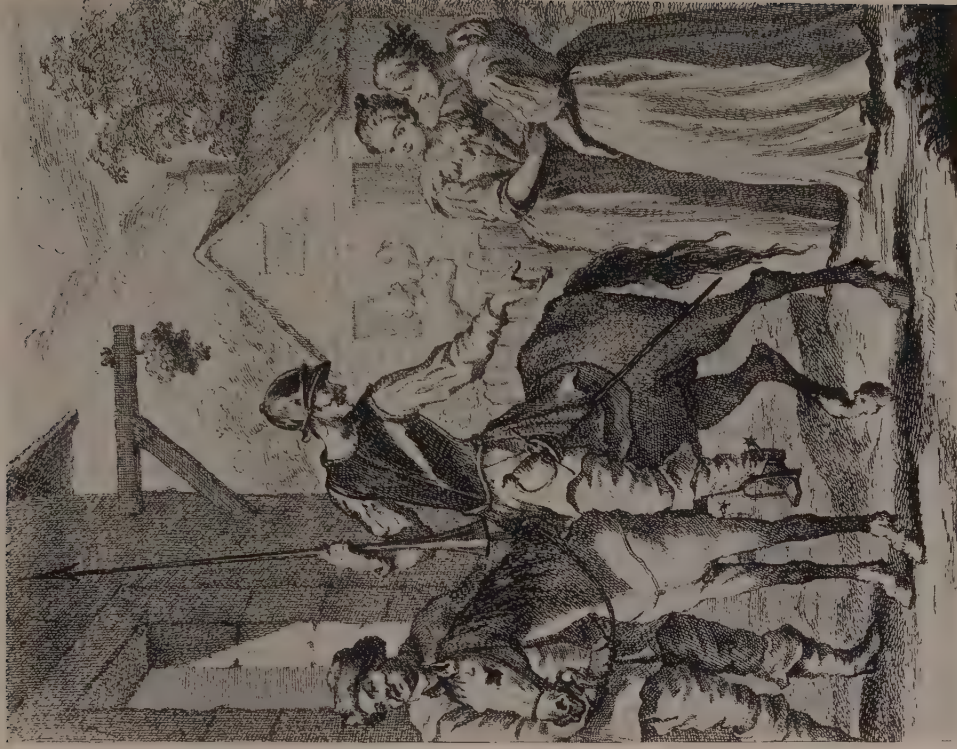


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Schrödter in Germany, from Coypel to Tony Johannot and Lalauze in France, from Hogarth to Sir John Gilbert and Strang in England—painters and draughtsmen in never-ending succession have found innumerable subjects for brush and pen amid the pages of *Don Quixote*. This need cause no wonder, for *Don Quixote* is full of telling situations; it is rich in wonderful types of human character: it abounds in philosophy, humour, and pathos: all making their appeal to young and old alike, independent of nationality or clime.

It is a curious fact that illustrated editions appeared at Dordrecht (1657), Brussels (1662), Amsterdam (1669), and Antwerp (1673), before Spanish artists woke to the fact that *Don Quixote* was a masterpiece that might lend immortality to their own work. The earliest illustrated edition in Spain was that published at Madrid in 1674, having an engraved frontispiece and thirty-two plates by Diego de Obregon. In the following century, the well-known publisher, Joaquin Ibarra, brought out three editions at Madrid—in 1771, 1780, and 1782. The 1780 edition is a finely printed book, produced under the auspices of

the Academia Española, but its engraved illustrations, somewhat tame and spiritless, are unworthy of the text. Another fine edition of the same century is that of 1798, produced by Gabriel de Sancha, in nine volumes, with portrait frontispiece and thirty-two engravings after Alcantara and Paret. The nineteenth century illustrators in Spain have produced only indifferent work, though the five volume edition of the Imprenta Real (1819) has some charming illustrations, which even Mr. H. E. Watts, a severe critic of the illustrators of the book he has so well translated and edited, admits are "not quite so bad as those in preceding editions." One is reminded of the opinion expressed by Dr. Johnson on Lord Chesterfield's Latin verses: "While all are bad, some are worse than others."

In Germany there have been many inferior illustrations of *Don Quixote*, forming a dark background against which the delightful work of Daniel Chodowiecki stands out the more vivid and supreme. In 1771 he published a set of twelve small designs for the *Almanac Généalogique* at Berlin, one of the daintily illustrated pocket



TITLE-PAGE OF THE BLOUNTE EDITION, 1612-20

The Illustrators of *Don Quixote*

calendars so much in vogue at the time. His second series consisted of five engravings, executed by himself for an edition published at Weimar, in six volumes (1775-79). In the 1780 edition issued by Caspar Fritsch, at Leipzig, the plates have been re-engraved by D. Berger. Each of Chodowiecki's illustrations is carefully described, with its most minute details, in Engelmann's laborious catalogue of the artist's work. A set of modern engravings by A. Schrödter, published at Altona in 1863, is almost the only other work done in Germany that calls for special notice.

As might be expected, *Don Quixote* is a hero who appeals readily to the romantic, vivacious temperament of the French, and the episodes of his career have found portrayal at the hands of French artists too numerous to mention. The first set of engravings produced in France is that from the paintings of Antoine Coypel. Between 1715 and 1720 Coypel painted a series of twenty-five pictures from *Don Quixote*, which were translated into the famous Gobelins tapestry. In 1720 these pictures were engraved, and the set was enlarged by six additional subjects—two by Tresmolier, two by Cochin fils, and one each by Le Bas and Boucher. The engravings were sold

separately, and a complete set is extremely rare and by no means easy to acquire. These plates have frequently been re-engraved, notably by Picart for an edition published at The Hague by P. de Hondt, in 1746. Considerably reduced in size, the plates in this Dutch edition have much

more sparkle and refinement than the larger French originals. Passing over the small Paris editions of 1821 and 1822, with illustrations by Déveria, Lami, and Horace Vernet, we come to the two great volumes, published in 1836 by Dubochet, with over 750 wood engravings by Tony Johannot, one of *Don Quixote*'s most spirited and sympathetic interpreters. These plates have been copied for editions in every language, notably for a fine London issue, published by J. Thomas in three volumes, 1840. In 1863 appeared the sumptuous two-

volume edition published by Hachette, with 375 wood engravings by H. Pisan after Gustave Doré. It is a remarkable publication, but Doré has imparted to the book too much of his own idiosyncrasy. The sombre, grandiose style of many of the full-page plates would entitle them more fitly to a place in Doré's *Dante*; indeed, if some of the plates were removed from the one book to the other, I fancy that nine readers



DOROTHEA FROM THE MEZZOTINT BY W. SAY
AFTER T. CLARKE, 1802

out of ten would perceive no incongruity. At the same time, many of the head-pieces and vignettes are most happy in their expression of character, and in the simplicity of their masterful draughtsmanship.

In our English libraries *Don Quixote* has always been a welcome and honoured guest, and English illustrators have striven to supply pictures worthy of its text. The first complete edition, containing both parts translated by Thomas Shelton, was issued in 1620 by Edward Blounte; it has a remarkable engraved title-page, which is used again as frontispiece to the second part, "The first parte" being erased and "The second parte" substituted in the lettering. This plate, which is full of fine decorative feeling, bears no engraver's name, but it has many characteristics in common with the signed work of William Rogers, and if not his, may be attributed to one of his pupils. In its complete state with the title-pages to both parts, this edition is worth about £60 in the sale-room. Among many minor illustrated editions of the seventeenth and eighteenth centuries, one may note those published in London by Thos. Hodgkin (1687) and N. Boddington (1699). Passing to the middle of the eighteenth century we come to the famous Carteret edition. Queen

Caroline, it is said, complained to Carteret that in her library she had no worthy edition of *Don Quixote*, and her loyal minister promptly proceeded to produce one at his own expense. Hogarth, along with other artists, was asked to submit a series of designs, but only one of his six was considered of sufficient merit, and Carteret's choice fell on Vanderbank. The book was published by Tonson in 1738, with sixty-eight plates, plate 3 being from Hogarth's design, the rest engraved after Vanderbank by Vandergucht. Watts thinks that "the inventions are incredibly bad, vulgar, and grotesque, without any spark of real humour, or sense of harmony with the text"; but at the same time acknowledges that "the copper-plates were done on a scale of great magnificence," and that the Carteret edition is "a noble book, worthy of the author and England, and deserving of a place in the library of every lover of Cervantes."

The turn of the eighteenth century saw the publication of many editions of *Don Quixote* with the dainty little engravings that form the "embellishments" characteristic of the period. Foremost among the designers is Stothard. He appears first with sixteen plates for an edition of 1782, and supplies seven of the nineteen engravings for Miller's edition of 1801. In 1809 he contributed



DON QUIXOTE IN HIS STUDY

BY SIR JOHN GILBERT, R.A.

The Illustrators of Don Quixote

eight charming subjects, four title-pages and four illustrations, to the little edition issued by Charles Whittingham. Among other prettily illustrated editions of this type are that of 1796, for Cooke's Pocket Edition of Select Novels, with pictures by R. Corbould, and that of 1811 with engravings from designs by F. Hayman. Noteworthy, too, is the set of seventy-four engravings designed by R. Smirke, and published by Cadell & Davies in 1817. Mr. Ashbee rightly describes this as "one of the most beautiful collections of illustrations ever executed for

Don Quixote, full of grace, delicacy, and poetic feeling." Collectors should note that there exist proofs in three states, which are carefully described in Ashbee's *Iconography*. To 1819 belongs an edition in four volumes, published by McLean, with twenty-four spirited plates in coloured aquatint by J. H. Clark; and in 1831 appeared a rare set of thirteen engravings by Henry Alken. The illustrations are humorous, but Alken's was too much of a surface wit to appreciate the subtlety of Don Quixote, and even Rosinante becomes the steed of blood and mettle that Alken loved to depict. George and Robert Cruikshank both made an attempt to illustrate *Don Quixote*, but their work, in the editions of 1831 and 1834,



FROM THE ENGRAVING BY F. ENGLEHEART,
AFTER R. SMIRKE

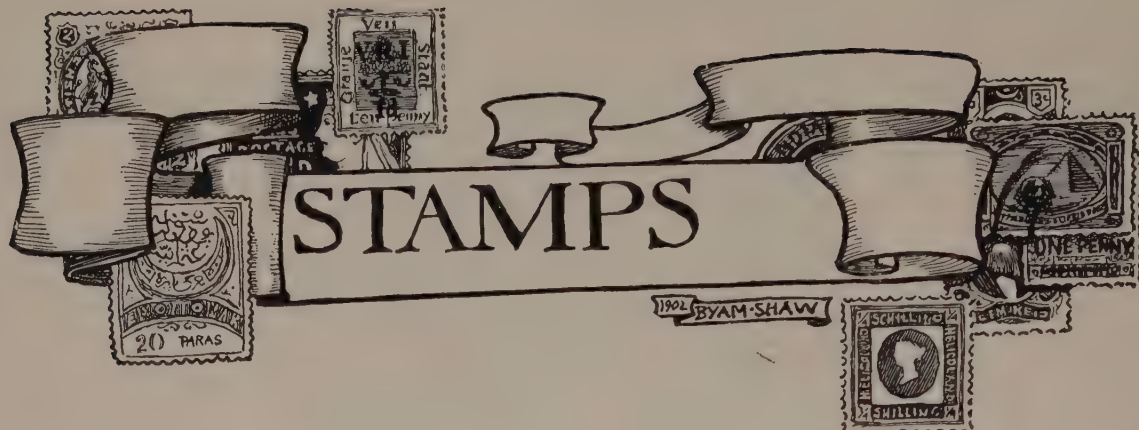
is a signal failure, representing the worst type of the 1d. plain and 2d. coloured print that is characteristic of the period. Among the illustrators of the 'sixties, Sir John Gilbert and A. Boyd Houghton both produced striking sets of drawings for wood engravings. Houghton's work appears in an edition of 1866, and Gilbert's in various editions between 1842 and 1871, while he constantly exhibited paintings of Quixote subjects.

In the short space at my disposal I have endeavoured to indicate the principal illustrators

of published editions of *Don Quixote*. The list is by no means complete, and no mention has been made of the drawings of Vierge, of the fine etchings by Lalauze and Strang, or of the great gallery of paintings in oil and water-colour by artists of every land. Their number constantly increases, for *Don Quixote* is a book that will never die. The sparks of Knight Errantry, however smothered beneath modern manners, will always smoulder in loyal hearts. Our Rosinante may be a twenty-horse-power motor; our trusty squire a French chauffeur; but human life and human love will always hold their infinite variety, and down through the ages men will still pursue their quest of Dulcinea—still find a windmill at which to tilt.



A TAIL-PIECE BY G. DORÉ FROM THE 1863 EDITION



The Don Quixote Postage Stamps

By William S. Lincoln

It has been very truly remarked that few hobbies afford the earnest student so many by-paths to traverse as philately.

The enthusiast finds himself almost unconsciously drawn into the study of the history, geography, or kindred subject depicted on the stamps, or making excursions into the intricacies of paper-making—of watermark; or, again, noting the various modes of printing and methods of perforation of his specimens.

The commemoration of notable events by the means of a special issue of postage stamps is not of uncommon occurrence, but never before has the collector been confronted with what may be justly described as a "literary" set, for which charming idea he owes a debt of gratitude to the Spanish Postal Authorities.

The occasion of the "Festas" held in Madrid during the tercentenary celebration of the publication of the first part of Cervantes' immortal work *The Adventures of Don Quixote de la Mancha*, was seized for the emission of a set of ten stamps, each illustrating a different scene in the life of the doughty knight, who, to his own satisfaction so bravely comported himself in this world of chivalry.

Perhaps the book of *Don Quixote* is not so widely read nowadays as formerly, so the possessor of a set would be obliged to take the neglected volume from his shelf and revive his memory of the doings of the "Knight of the Sorrowful Figure."

The designs are the work of a Spanish artist,

Senor B. Maura, and to speak critically, the choice of the little scenes depicted is more worthy of congratulation than the drawing, execution, and method of lithography employed in their production.

The stamps are oblong in shape, the frame of each design being identical, portraying on the left a medallioned head of Cervantes over a sword and open book, and on the right a standing figure of Fame stretching out a laurel wreath to the author; the whole surmounted by the Arms of Spain in a shield, and the dates 1605-1905.

On the back of each individual stamp is printed, in blue ink, the control number of the sheet, a method of registration peculiar to Spanish stamps alone.

The lowest value of the series—the five centimos, green—shows the setting out of Don Quixote, armed cap-à-pie, upon his famous steed Rosinante from his village home in La Mancha, bent upon "the advancement of his glory in the service of his country, to become a knight-errant and traverse the world, armed and mounted, in quest of adventures—exposing himself to dangers, which, being surmounted, might secure to him eternal glory and renown."

The ten centimos, vermillion, depicts the first of these knightly deeds—the tilting at the windmill, which poor romantic Quixote imagined to be a giant, al-

though his faithful henchman, Sancho Panza, who is also introduced in the picture, mounted upon his ass "Dapple," endeavoured to dissuade him



Don Quixote Postage Stamps



from his delusion and deter him from his action.

The luckless knight, however, ran his lance full tilt

into the sail of the windmill, which, revolving with much violence in the wind, shivered his weapon to pieces, dragging horse and rider to the ground.

When Quixote recovered from the shock, nothing daunted, however, he insisted to Sancho that some evil magician had, in spite, transformed the giant—which he distinctly saw—to a windmill.

On the fifteen centimos, violet, we find the scene when Quixote was deceived by Sancho into believing that a coarse-faced peasant girl with her two girl friends, riding on young asses, was the beauteous Lady Dulcinea, whom he had nominated as the mistress of his heart, with two ladies

of her train mounted on splendid palfreys.

The laughable mishap that occurred to Sancho Panza is the



subject of the twenty-five centimos, blue, and is, perhaps, the most ludicrous incident ever shown on a stamp.

The misadventure occurred through the refusal of Don Quixote to pay his score at a village inn, and, departing in high dudgeon, unfortunately for Sancho, leaving him, by mischance, behind.

Several onlookers, despite his struggles, seize him, and, haling him to the yard of the inn proceed with much glee to toss him in a blanket. Quixote, hearing his cries of "Help!" from a distance, hurries back, only to find the door locked and bolted against him. He is depicted outside the wall, alternately imploring and threatening

Sancho's tormentors to stop their sport, which they eventually do, not from any pity to the poor



sufferer, but from sheer fatigue.

The thirty centimos, green, illustrates the famous scene

in the stable of an inn, which Quixote thought the chapel of a magnificent castle. The misguided gentleman is kneeling in the act of being knighted at the hand of the humble innkeeper, whom he imagines to be a famous and notable warrior.

The well-known event of Don Quixote charging the flock of sheep is shown on the forty centimos, rose. Taking the flock for a vast army drawn up in battle array, and rushing into their midst, he attacks them with his lance as fiercely as if in good earnest he was engaging his bitterest enemies.

The shepherds, however, soon come to the rescue of the unfortunate sheep, a stone thrown by one of them hitting the hero in the side and breaking two of his knightly ribs.

Overcome with faintness, but still sitting his horse, he draws his flask and places it to

his lips, when another stone strikes him in the mouth, knocking out several of his teeth, and, worse than all, breaking his cruse to atoms.

On the fifty centimos, blue, Quixote is portrayed with Sancho Panza mounted behind him on the crupper of the wooden horse "Clavileno el Aligero" (Wooden Peg the Winged). The easily-gulled knight is persuaded by a company of merry revellers that it is able to fly through the air. Quixote mounts, and, after much difficulty, induces Sancho to do likewise. They are both blindfolded. Quixote turns the peg that he is told causes the animal to commence his flight, and the onlookers, by their remarks, convince both the victims that they are actually rushing through the air. By means of large bellows an artificial storm



is poured upon them, and Quixote, feeling the wind, cries, "If we go on mounting at this rate, we shall soon be in the region of fire." Just at this time flax is burnt in their faces, singeing off half of Sancho's beard, convincing the two heroes that they are nearing the sun; the sport ending by the application of a lighted torch to Clavileno's tail, upon which the wooden horse, being filled with explosives, blows up with a loud report, throwing the terrified riders to the ground. Dragging away their bandages from their eyes, they find themselves, to their utter amazement, in the very place from which they thought they had started.

The one peseta, red, shows our good knight's wonderful adventure with the lions. One day, whilst travelling with Sancho, he overtook a cart, in which, he discovered, were two lions. Learning this, and persuasion failing, by means of threats he forced the frightened keeper to open the door of the cage, so that he might have the glory of killing them, in order to prove his chivalrous boldness to the world.

Sancho, seeing the trend of events, discreetly retired with the driver of the cart to a safe distance.

The keeper opened the door of the cage, but the lions, perhaps from laziness, would not come out to be killed, so the wily attendant, much relieved, persuaded Quixote that the greatness of his courage was sufficiently shown, and that his true chivalry had prospered. The knight returned to Sancho Panza full of joy at the success of his adventure.

A quaint subject is shown on the four pesetas, violet. A merry company of friends, with whom Quixote was staying at an inn, disguise themselves and bind him while asleep. When he awakes, finding himself surrounded by strange weird forms which he takes for hobgoblins, and also unable to move by reason of his bonds, he deludes himself into the idea that he is enchanted. In this state of mind he is carried off in a cage



and placed on an ox waggon, and given to understand by his captors that his confinement is necessary to the fulfilment of his knightly hopes. As Quixote remarks, "I never read, saw, nor heard of enchanted knights being transported in this manner, and so slowly as these lazy heavy animals seem to proceed; for they were usually conveyed through the air with wonderful speed, enveloped in some thick and dark cloud or on some fiery chariot, or mounted upon a hippogriff or some such animal. But to be carried upon a team drawn by oxen—before heaven, it overwhelms me with confusion!"

After keeping him cooped up in the cage for some days, the heartless jesters released the unfortunate knight, who, however, was quite satisfied when told he had earned much fame by his incarceration.

The highest value of the set—the ten pesetas, orange, gives us the meeting of Don Quixote, attended by Sancho Panza, with the Enchanted Lady, the beautiful Lady Dulcinea del Toboso.

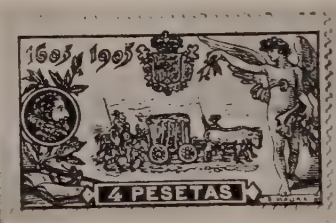
As they stood affrighted at the sight of the mummers who were gulling them, the knight was told that the only way

he can "to beauty's pristine state restore th' enchanted dame," is for Sancho to give himself 3,300 lashes on his bare shoulders.

This, Sancho, without hesitation, sternly refused to do; but his master, horrified at what he considered his churlish behaviour, reasoned with him, and made him consent to perform the penance, although his native wit enabled him, after all, to shuffle out of the sacrifice.

When the renowned knight Don Quixote de la Mancha started on his travels, he cried "Oh! happy era, happy age, when my glorious deeds shall be revealed to the world! Deeds worthy of being engraven on brass, sculptured in marble, and recorded by the pencil!"

Cervantes could not have foreseen and never have dreamt that, in addition, they would be deemed worthy of a special set of postage stamps.





CHILDREN FEEDING CHICKENS.

Published Nov. 4th, 1788, by N. Palmer, Printseller to Her Majesty, N^o 163, Strand, London.



Valenciennes

Part I.

By M. Jourdain

VALENCIENNES, part of the ancient province of Hainault, together with Lille and Arras, is French by conquest and treaty.* The lace fabric was introduced there from Le Quesnoy, one of the towns mentioned in the ordinance of August 5th, 1665, which founded on a large scale the manufacture of Point de France. Some years before, in 1646, a certain Mlle. Françoise Badar† had brought from Antwerp some young girls, whom she intended to teach lace-making, and for this purpose she took a house in the Rue de Tournay (now Rue de Lille). She afterwards undertook the direction of several manufactures, among them that of Le Quesnoy, which she left in a prosperous condition on her death in 1677,

the date that the town of Valenciennes was taken by Louis XIV.

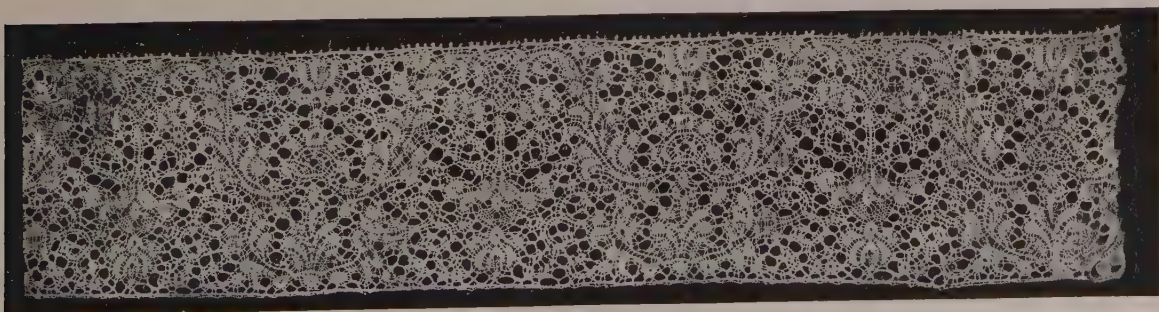
The lace of Le Quesnoy is never mentioned after Louis XIV., and after that reign Valenciennes comes into notice, but there is no record of the transfer of the fabric. The *fond de neige*‡ is supposed to be a tradition derived from the workwomen of Le Quesnoy. Valenciennes, from its position as a commercial centre, was well fitted to carry on the industry, and the fact that the town had its "brodeurs" and "passementiers"§ aided in its developement. It reached its climax from 1725 to 1780, when there were from 3,000 to 4,000 lace-makers in the city alone,

* French Hainault, French Flanders and Cambrésis (the present Dép. du Nord), with Artois, were conquests of Louis XIII. and Louis XIV., confirmed to France by the treaties of Aix-la-Chapelle (1668) and Nimeguen (1678). In 1656, the Spaniards under Condé made a successful defence against the French under Turenne, but in 1677, Louis XIV. took the town, and it has always since belonged to France.

† Vie de Mlle. Françoise Badar. Liège, 1726.

‡ "Les directrices du bureau du Quesnoy, avaient, en effet adopté un genre special ce *fond de neige* qu'elles enseignèrent aux ouvrières Valenciennes."—A. Carlier, *Les Valenciennes*.

§ "L'industrie des brodeurs et des passementiers, qui était pratiquée dans cette ville à la même époque, contribue à l'épanouissement de la dentelle. Tel fut d'ailleurs la raison de l'article 21 de l'édit de l'an 1653, conférant aux maîtres passementiers le privilège exclusif de la fabrication des passements aux fuseaux, aux épingles, et sur l'oreiller."—(Ibid.)



NO. I.—EARLY VALENCIENNES, WITH "NEIGEX" GROUND AND CONFUSED DESIGN



NO. II.—VALENCIENNES, WITH "NEIGEUX" GROUND AND SCROLL DESIGN

LATE SEVENTEENTH CENTURY

and the art was largely practised in the country round, to judge by the *Fausse Valenciennes*.*

Existing specimens of the Louis XIV. period—for we have not the evidence of portraits as a corroboration, as Valenciennes was never a "dentelle de grande toilette"—appear closely to resemble the designs of Venice à réseau. In specimens 416, 72, and 913, 1901, of the Victoria and Albert Museum, the long rolling scroll throwing out a number of small cut-up leaves, the large ornamented fruit—like a conventionalised pomegranate with leafy crest, are among the motifs of the fine type of late Venetian à réseau, but the Italian lace, with its clear and even needle réseau, contrasts favourably with the confused "neigeux" Valenciennes pillow ground of minute solid circles, sometimes surrounded by other circles. One of the first known specimens of the Valenciennes fabric is a lace-bordered alb, belonging to the Convent of the Visitation at Le Puy. The lace is 28 ins. wide, consisting of three breadths, very fine—though thick; the pattern is of flowers and scrolls.†

* In the seventeenth century "L'hôpital de Lille renfermait sept cent ouvrières faisant de la fausse valenciennes, très rapprochant de la vraie; on comptait tant dans cette ville que dans les environs quinze mille ouvrières travaillant de la dentelle bâtarde du *de fond Paris*, et du *fond clair*."—A. Cartier, *Les Valenciennes*.

† In *Séguin*, *La Dentelle*, Plate VL., Fig. 3, is a specimen of

Valenciennes was used in *négligés*, the trimmings of sheets, pillow cases, nightgowns, nightcaps, for ruffles, for barbes, fichus, and "tours de gorge." In the *Etat d'un trousseau*, 1771, among the necessary articles are enumerated "Une coëffure, tour de gorge et le fichu plissé de vraie Valenciennes." Madame du Barry had lappets and pillow-cases trimmed with Valenciennes. It was not used as a Church lace, being fine and ineffective.

From 1780 downwards there was less demand for a lace of the quality of Valenciennes, and with the Revolution, this, with more than thirty French fabrics, disappeared. In a manuscript of M. Tordois's "*coup d'œil sur Valenciennes*" (de l'an IX. à l'an XIII.), we read that in the year IX. there was a cessation in the production of lace-thread. Three ateliers were subsequently established, but this short artistic revival had had no permanent result; in 1800 there were only a few hundred lace-workers within the walls; and in 1851, in spite of the efforts of Napoleon III. to revive the industry, there were only two lace-workers remaining, both upwards of eighty years of age.

Valenciennes (1670-1710), which contrasts favourably with its later developments. The design is free and light; the ground irregular and *neigeux*.



NO. III.—VALENCIENNES

LATE SEVENTEENTH CENTURY

MUSÉE DES ARTS DÉCORATIFS, BRUSSELS

Valenciennes



No. IV.—VALENCIENNES

LATE SEVENTEENTH CENTURY

Pieces of Valenciennes belong mainly to the reigns of Louis XV. and XVI. Narrow straight-edged borders of pillow lace were probably made in Valenciennes and in French Flanders (as in Binche) in the early seventeenth century, consisting of running closely-crowded and indefinite designs, with a ground of a series of irregular or rounded holes between short brides.*

In the Louis XV. period and the late eighteenth century, the Flemish character of Valenciennes re-asserts itself in its choice of motifs such as tulips, carnations, and anemones, naturalistically treated and occasionally heavy in outline; the characteristic clear *réseau* ground in the subsequent reign occupies much of the place originally destined for the design, but towards 1780 little lace was made, and the disappearance of ruffles from the masculine costume added greatly to the depression. Among Empire pieces is a curious specimen in the possession of M. Dupont Auberville, representing Napoleon I. as an equestrian Cæsar facing the Empress Josephine; while the

Imperial arms, flanked at the base by cannons and flags, appear between the two.

In Valenciennes, unlike Brussels and Milanese pillow lace, the ground is worked at the same time as the pattern, that is to say, threads are brought out from the pattern to form the *réseau* and carried back into the pattern, so that the threads do not follow the lines of the ornament, as they do in all pillow laces where the ornament or *toile* is made separately. The Valenciennes method thus requires an enormous number of pins, because each thread must be kept in place until the whole width of the pattern is worked.

Like Mechlin, the ground went through various modifications—including the *fond de neige* already noticed as accompanying early scroll patterns—before the *réseau* was finally fixed. Several of these ornamental grounds are used in various portions of the design, in No. v, where two or three varieties can be counted, which are much thicker and closer in effect than the characteristic Valenciennes *réseau*. In this ground each side of its mesh, which is more diamond than hexagon in shape, is formed of four threads plaited together. The clearly marked hexagonal mesh of the Mechlin *réseau* is also formed of four threads, but only two of its sides are plaited, the other four being twisted.

* “Ce fut à peu près vers le même époque que l’on comença à faire dans la Flandre française, à Valenciennes et aux environs, des dentelles à bords droits, à dessins courants, dont les lignes très-mates et très rapprochées imitaient un peu le genre vermiculé; le travail, sauf le *réseau* qui n’existait pas alors et était suppléé par des brides, en était tout-à-fait pareil à celui des Valenciennes actuelles.”—*Séguin*.



No. V.—VALENCIENNES

EARLY EIGHTEENTH CENTURY

SHOWING VARIOUS FANCY GROUNDS

Fancy grounds were produced side by side with the above described mesh, as the accounts of Madame du Barry bear witness, until late in the eighteenth century. When their grounds were thus mixed and varied, such laces, although their patterns are almost identically the same as those of Valenciennes with the pure *réseau*, are termed "Fausses Valenciennes." This has been taken to mean that these laces were made in the neighbourhood of the town of Valenciennes, in Hainault and elsewhere, not in Valenciennes itself, where the simple distinctive *réseau* alone was used.

A legend has arisen about *vraie* "Valenciennes." In support of the theory that the "true" lace was only made in the town itself, M. Dieudonné, Préfet du Nord in 1804, wrote, "This beautiful manufacture is so inherent in the place that it is an established fact that if a piece of lace were begun at Valenciennes and finished outside the walls, the part which had not been made at Valenciennes would be visibly less beautiful and less perfect than the other, though continued by the same lace-maker with the same thread on the same pillow." M. Dieudonné attributed it to the influence of the atmosphere.



No. VI.—VALENCIENNES (WIRE GROUND)
MUSÉE DE CLUNY

"All by the same hand" we find entered in the bills of the lace-sellers of the time. The superiority of the city-made lace no doubt depended largely on the fact that it was made in underground cellars, in which the dampness* of the air affected the "tension" of the very fine thread in use. In a drier atmosphere outside the walls, a different result would be obtained, even by the same workwoman, with the same cushion and thread, though it is doubtful whether the experiment has ever been actually tried.† The necessity for a humid atmosphere was recognised early in the eighteenth century. In an extract from the *Procès verbaux du Bureau du Commerce*, 1727, it is stated that in Holland or in England it would be impossible to "conserver les filets dans le point de fraîcheur et d'humidité convenables pour façonner des toilettes."‡

* "En 1780 plusieurs milliers de dentellières travaillaient dans l'enceinte de la ville, généralement dans des caves ou des chambres basses. Grâce à l'humidité le fil

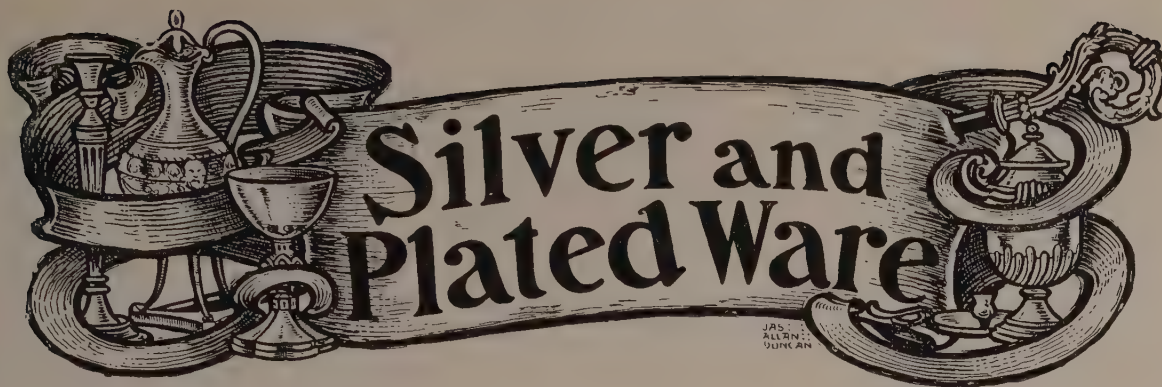
était de retors, ou ne se détordait pas, et conservait toute sa force."—A. Carlier, *Les Valenciennes*.

† "Le fil employé pour quelques pièces fines était d'une telle susceptibilité que l'haleine de l'ouvrière le modifiait et que sa teinte se trouvait influencée par le soleil et l'humidité."—(*Ibid.*)

‡ *Le Point de France*. Mme. Laurence de Laprade, 1904.

(To be continued.)





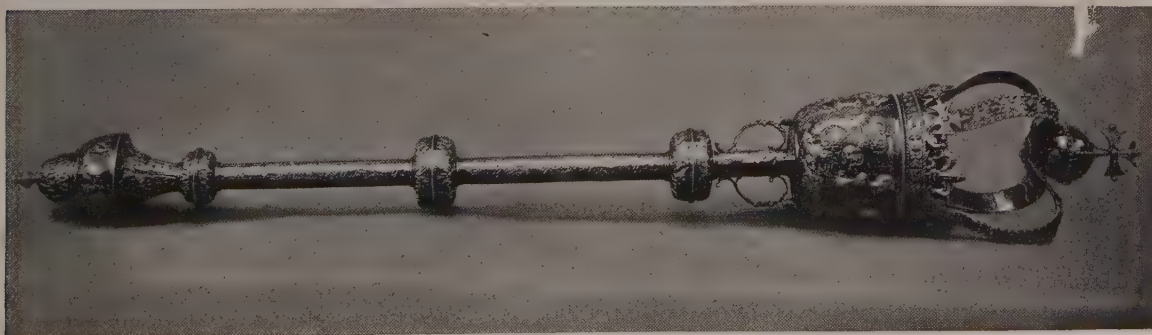
Buckinghamshire Plate

By J. Starkie Gardner

AN interesting loan exhibition was held in the Town Hall, Aylesbury, on July 5th and 6th. It is not quite clear whether the objects exhibited were supposed to be exclusively of local interest, or whether ownership by a Bucks resident constituted a claim to admission. If the latter, it could hardly be claimed as a representative show of the art treasures contained in a county so favoured by wealthy residents.

Of the exhibits, the collection of church plate was undoubtedly the most important, notwithstanding the absence of any piece of mediæval date; most of the communion cups were of the regulation form. The earliest, from Aston Abbots, 1562, measured with its cover about 9 ins. high, and the engraved borders are gilt. It bears for mark the sun in splendour, like the one cited by Jackson from Buckhorn Weston, Dorset. Next in point of age is a group dated 1569; specimens of this date were sent from Oving, Horsenden, Mentmore, Adstock, Farnham Royal, Beachampton, Brill, and Shalstone. The Oving communion cup, about 6 ins. high, bears for mark the fleur-de-lis, assigned by Jackson to William Dyxson, and this recurs on the larger specimens from Farnham Royal. The not infrequent I C on a shaped

shield is found upon the Adstock cup, about 8 ins. high with the presentation date 1570 pricked upon it, and on the Horsenden example. This mark is only given by Jackson, as on the communion cup of Little Warley, Essex, 1564. The Mentmore plate is dated by its hall-mark and also by engraved figures, 1570, and bears I P on a shaped shield for mark. Jackson gives this mark as on a paten at Rainham, 1563, and on a chalice at Risca, Mon., 1573. The Brill paten and chalice made in 1569 and presented 1570 bears the nag's head couped on plain shield, cited by Jackson, as on the church plate at South Weald, Essex, 1564, and St. Alban, Wood St., London, 1567. He ascribes this mark doubtfully to Robert Medley. The Brill presentation date is handsomely engraved on a shield encircled by a wreath, with a capital B over the date 1570. The Shalstone chalice, hall-marked for 1571, is only 5½ ins. high, and is marked with an object called a mill-rind by Jackson, which occurs on a chalice at Stow Longa, Hunts, 1570, and seal top spoons of the Armourers' Company, 1573 and 1575. A chalice contributed by the Earl of Buckinghamshire, with engraved border, appears to date from 1566, and is of peculiar interest as that from which



THE HIGH WYCOMBE MACE, 1694



HEAD OF THE HIGH WYCOMBE MACE

John Hampden received the communion after he was wounded. A paten at Hedgerley is marked for 1574, the maker's mark T B on a lozenge with three pellets above and below being unknown to Jackson. A gilt paten from Buckingham, 5 $\frac{3}{4}$ ins. diameter and $\frac{3}{4}$ of an inch high, is hallmarked 1638, and presented 1639. The Hedgerley chalice is marked for 1700, and is by John Jackson,

who made in the same year the tall flagon for St. Martin's-in-the-Field.

Of the Corporation plate we illustrate the magnificent mace from High Wycombe, 1694, and 4 feet 7 $\frac{1}{2}$ ins. in length. It is decorated with the royal monogram of William and Mary, and with rose, thistle, and harp under crown, separated by boys terminal. The shaft is finely chased with



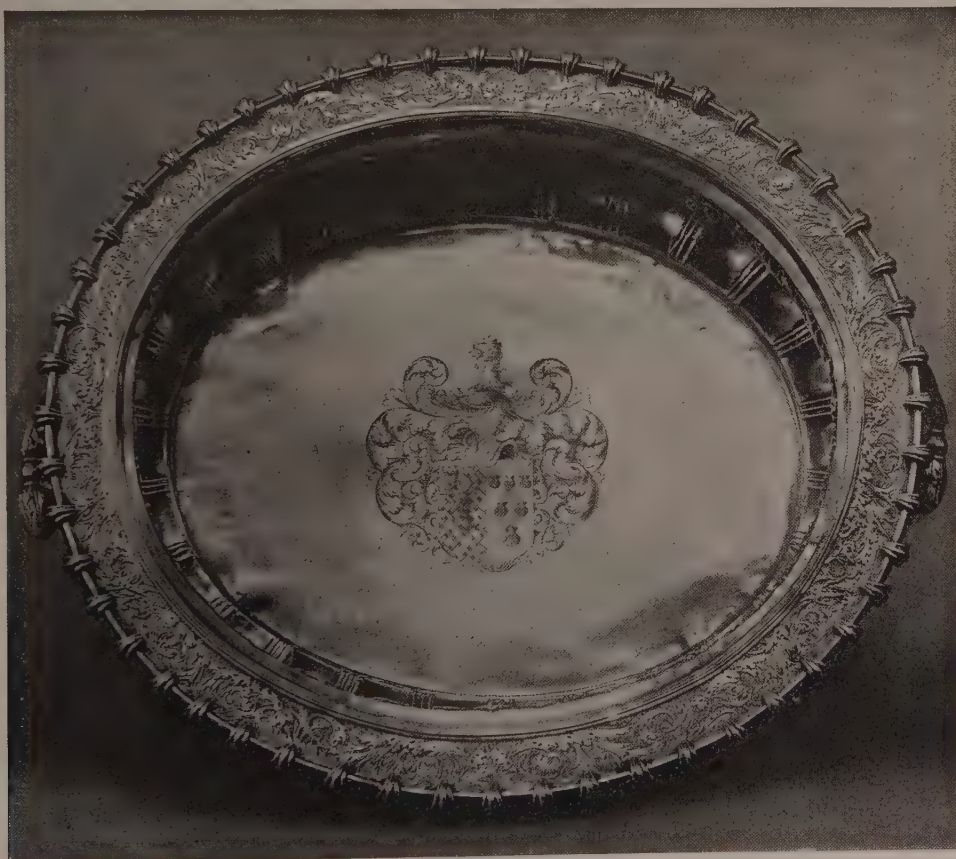
OVAL WINE CISTERN, THE PROPERTY OF W. LOWNDES, ESQ., OF CHESHAM

Buckinghamshire Plate

foliage. A smaller mace and silver stick of about the same period were also contributed from High Wycombe.

Magnificent specimens of domestic plate came from Mr. W. Lowndes, of Chesham. The most striking piece, oddly described as a soup tureen, is an oval wine cistern. It is relatively small, about 19 ins. long and 6½ ins. high, of Low Country, dating probably from about 1690. Colonel Croft

lion's mask and ring handles at either end. Two other notable pieces from the same house are illustrated. One of these, a helmet ewer of 1699, gilt, is about 8½ ins. high; the double tier of arched ornament on the lower part is applied. The maker's mark reads like 'B O, but is possibly h o for Samuel Hood. The gilt two-handled cup and cover is 10 ins. high and marked for 1702. The mark is singular, a large B over a mullet, with



INTERIOR OF MR. LOWNDES'S WINE CISTERN

Lyons has identified the coat-of-arms as that of Lowndes impaling Shales. This was William Lowndes, Secretary to the Treasury in 1691, who married as his fourth wife Rebecca, daughter of John Shales. The body is bossed in about twenty-four bold convex flutes or gadroons, and the flat rim is richly chased with acanthus, while the neck is more boldly embossed with a different rendering of the same ornament. The edge is wired, and secured at regular intervals by ogee clasps. It stands on four high feet modelled as monsters' heads with scrolled horns, and there are

initials above on plain shield. Both pieces are engraved with the Lowndes arms and monogram, and the decoration, somewhat rich, is applied in the manner known as "cut card."

Another extremely interesting piece, also illustrated, came from the Rev. T. W. Martyn, of Aston Abbots. This is a saucer, 11 ins. diameter, mounted on a foot 2¾ ins. high, the latter possibly added. The date mark on the saucer is 1640, and the maker's mark TM in monogram on shaped shield, for Thomas Maundy. Jackson cites it as on two saucers of similar work—of



GILT TWO-HANDLED CUP AND COVER, 1702, AND HELMET EWER, 1699 THE PROPERTY OF W. LOWNDES, ESQ., OF CHESHAM

1641 and 1643. The foot is stippled with I T W, separated by sprigs, and the date, 1661. The

saucer is thin, and decorated with embossing of better character than usual.



SAUCER, 1640, THE PROPERTY OF THE REV. T. W. MARTYN, OF ASTON ABBOTTS



Peint par Calais.

Commencé par Latas et terminé par Villeneuve

Offrande à l'Amour

II^E AGE

A Paris chez BONNEVILLE, Rue St Jacques, N. 195



The Regency and Louis XV. (Continued)

By Gaston Gramont

ANOTHER master of the first half of the eighteenth century, whose work made a profound impression, was Jules Aurèle Meissonier. Although of French extraction, he was born at Turin in 1695. He died at Paris in 1750. Meissonier was one of the most prolific designers France has produced. He did not limit his attention merely to the decoration of apartments and *meubles*, but bestowed it also upon small accessory articles

for embellishment and for personal adornment. Of these latter, the most remarkable are those for snuff boxes and sword handles; here he gave free rein to his imagination, and produced some of the most original specimens which have come down to us. They are generally wholly chased with characteristic Regency or Louis XV. scrolls, and leave no room for the exquisite enamels so popular in the later years of the rococo. At the



LOUIS XV. COMMODE

BY CAFFIERI

(WALLACE COLLECTION)

same time, they possess a rhythm of balance and completeness which few have equalled. The same remarks apply to his candlesticks, which will ever rank amongst his greatest achievements. They have a broad base, round in form, with ornamental projections at intervals; upon the top of this base twining foliage or scrolls begin which mount higher and higher with ever renewed charm to form the pillar of the candlestick; these terminate in sockets for the candles, and sometimes, in the more sumptuous examples, an enhanced effect is obtained by placing cupids or small figures around the stem.

Meissonnier also employed his talent in creating beautiful ornaments for the table: nothing came amiss to him, and a host of the salt-cellars, tureens, table centres, and even knife handles of this time, which are so admired to-day, are his handiwork. He soon made a great reputation, and was in request not only by the aristocracy of France but also throughout every country in civilized Europe. In particular, the Polish nobility made demands upon him. They appreciated thoroughly the rococo style, and upon the break-up of that interesting country a quantity of charming objects were found in its chateaux.

There were instances in which Meissonnier designed everything which a house contained—the rooms, furniture, appliqué, consoles, etc., we know this from his drawings; it is doubtful whether any survive to this day.

When this great artist's style is analysed,

we see at once that his genius was entirely original. He did not build upon any of his predecessors, and no pieces can be picked out and ascribed to the influence of this or that man. He began with reserve and restraint in the days of the Regency, and his innovations being received with acclamation, led him to adopt a bolder and more adventurous manner. He was, consequently, one of the leading spirits in the creation of the extravagant rococo, which identified itself with the reign of Louis XV. In response to popular demand he gradually overstepped the limits of artistic licence, and paved the way for the reformation which manifested itself in the time of the next monarch. At the same time one cannot but admire the general effect of the interior decoration of the time. The profusion of beautifully formed and wrought objects which were scattered in boudoir and salon were united in a perfect *ensemble*, and impart a sense of artistic completeness which charms at once the spectator.

At the same time one cannot ignore the fact that it is the spirit of frivolity which prompted their creation, from the Lancret or Pater on the walls to the appliqué and the console tables. It was the lack of curb upon the vices of the day which opened the way from Watteau, with his exquisiteness and harmless frivolities, to the vulgar and licentious compositions which one encounters here and there in the art of Boucher. If the success of the pioneers of the new movement had not been



SECRÉTAIRE OF THE END OF LOUIS XV. PERIOD
(VICTORIA AND ALBERT MUSEUM)



L'ENFANT À LA CAGE

BY PIGALLE

(LOUVRE)

so pronounced, the ensuing extravagances would have been avoided.

Seen by itself, most French furniture has the appearance of being surcharged with ormolu, and many have objected to it upon this score. Such persons have perhaps never seen it in its original environment. We have heard Frenchmen speak disparagingly of the fine furniture of Chipendale and Sheraton, and this arises from similar reasons.

The French interior decorator aimed at general effect, and some so knit—if the word be allowed—their pieces together, that the eye is charmed at once, and does not, moreover, immediately desire to analyse the components. They achieved this without sacrifice of beauty of detail.

Not only was the china of Chelsea and Sévres brought in to relieve the effect of wood and bronze, but fine marble busts and figures also as well as terra-cottas were plentifully distributed throughout the larger rooms. Hence we see a steady outpouring of works of this description by such eminent men as Pajou, Pigalle, Falconet, and Clodion. These took the place of the large vases of porphyry, which played such a prominent part in the time of Louis XIV.

As far as the actual furniture was concerned, the Caffieri family were perhaps more instrumental than any other designers in creating the Louis XV. style. Jacques Caffieri was born in Paris in 1678, and died in 1755. His father, Philippe, was a native of Sorrento, and was called to France by Cardinal Mazarin, and executed numerous works both in wood and metal for the royal palaces; he was one of the craftsmen who inhabited the Gobelins and worked under the direction of Boulle. It will

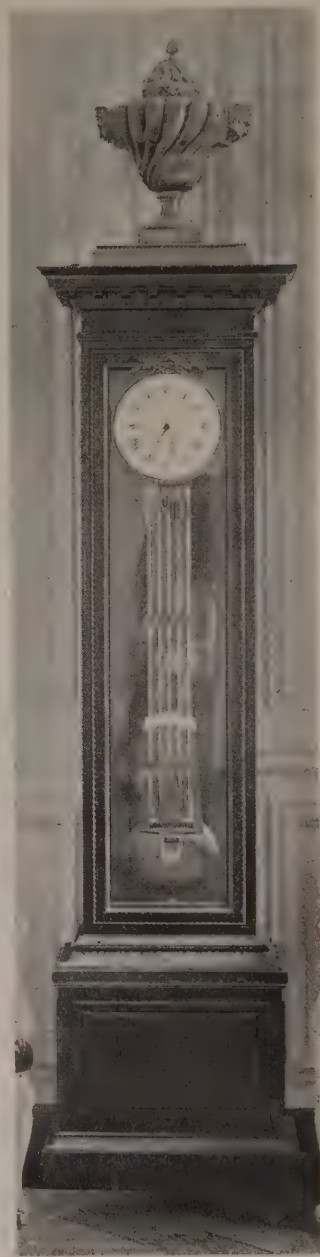
thus be seen that Jacques was likely to have received excellent instruction in his craft, and possessing undoubted talent, he speedily rose to

distinction. He became sculptor and bronze worker to the King; he quickly turned his attention to the creation of furniture, and the fashion then prevailing gave him every opportunity for covering them with beautiful ormolu. One of the most notable examples is the large clock at Versailles. This was a royal command, and Caffieri called in the help of his son Philippe. Such was the amount of work entailed that it was not finished until 1753. It carries two interesting inscriptions—"Les bronzes, exécutés par Caffieri," and "Les bronzes sont composés et exécutés par Caffieri."

Another important piece is the large bureau, which belonged a few years ago—and we believe does so still—to Prince Metternich, in Vienna. This is one of the loveliest and most perfect examples of French eighteenth century metal chasing extant.

But England possesses nearly as precious an example in the commode in the Wallace collection. Here we have a pure piece of Louis XV. decoration. There is not a remnant left of either of the earlier styles of the Regency of Louis XIV., and we have no suspicion of that revolution which, within a few years, was to supplant all that had preceded it. Wood, equally beautiful and varied in colour as Cressent has used

in the companion commode, has been employed by Caffieri; but the design of the latter shows considerable advances. The exquisitely shaped and proportioned legs supporting the body of the piece with graceful ease, seem an indispensable



CLOCK, SAID TO BE MADE IN
LAST YEARS OF LOUIS XV.'S
REIGN STYLE OF LOUIS XVI.
(PETIT TRIANON, VERSAILLES)

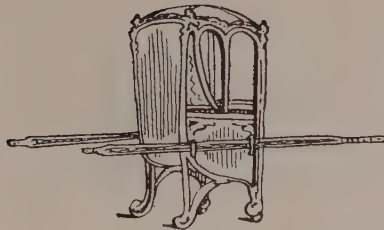
The Regency and Louis XV.

portion of the whole: they appear to grow from the upper portion naturally. This has been accomplished partly by the form of the legs themselves, and again by a supremely judicious uniting of them with the bold sweep forming the bottom of the body; but the chief attraction of the piece is to be found in the ormolu with which Caffieri has covered it. The first point to which attention should be drawn is the ingenious and artistic manner in which it is distributed: there is quite a considerable quantity of metal employed, and yet there is no crowding, nor are there any spaces left devoid of interest. The knowledge of decorative demands thus demonstrated shows Caffieri as an artist of the first order; these bronzes are typically Louis XV. in feeling and form, the large spreading leaves entwining one with another and meeting here and there bold and assertive scrolls, are quite in keeping with the best productions of the period. A careful study of this piece will reveal the salient features of the style of Louis XV. The piece is signed "Fait par Caffieri." In Paris, in the collection of Baron Gustave de Rothschild, was to be found another commode by the master of nearly equal quality.

At Hertford House is another capital example

of Caffieri's talent. This is the large chandelier hanging in the centre of the second gallery. Here we have the master in a bolder humour, the ormolu has no longer to play a subservient part to woodwork, and further, as this piece was doubtlessly intended for a large apartment, a large amount of metal could be utilized with advantage. There is no appearance of weight, however, about it, a remarkable feature due entirely to the excellence of the design.

At South Kensington in the Jones bequest we have a clock which has long been ascribed to Caffieri; it consists of an elephant, mounted upon a bronze gilt stand supporting a clock, and above a Chinese figure surrounded with characteristically Louis XV. foliage. We are inclined to think that this design formed one of Caffieri's stock-in-trade, and there being a great demand for them, he repeated it frequently; we have seen many similar examples. Caffieri was succeeded by his two sons, Jean Jacques and Philippe, both of whom had assisted him with his more considerable works, but neither possessed the merit of their father, and, whilst executing very creditable works, they left nothing of such supreme merit as to leave an impression upon the art of their time.





Crouch Ware Part II. By Wm. Turner [All rights reserved]

IT is proposed in this division of the subject to examine more particularly what may be called the historical evidence bearing upon it. So far as I have read, that section does not appear to me to have been adequately discussed.

Crouch ware in Staffordshire dates from 1690. The Elers Brothers came to England from Holland in the train of William III., in 1688; they came to Bradwell, near Burslem, in 1690, and returned to London in 1710. They were aristocratic persons. Their grandfather was an admiral and married a princess. In London they associated with the higher ranks of society. Why such men should go to Bradwell to make pots, where the profits were low, seems unaccountable, unless it was to make money by a superior kind of ware. Crouch ware would not pay them. Red ware did, of that we have evidence: of the other—none.

The writers who in any way bear upon the subject up to the time of Dr. Simeon Shaw (1829), are Dr. Plot, *History of Staffordshire*, 1686; John Houghton, *Husbandry and Trade*, 1693; Josiah Wedgwood's letter to Bentley, 1777, and Gatty's* quotation, 1765; J. Aiken, M.D., *Country Round Manchester*, 1795; S. Parkes, F.L.S., *The Chemical Catechism*, 1806; Wm. Pitt, *Survey of Staffordshire*, 1817; Simeon Shaw, LL.D., *History of Staffordshire Potteries*, 1829, and *Chemistry, etc., of Pottery*, 1837.

Dr. Plot's and Houghton's statements have already been dealt with.

The next in point of time is the "great Wedgwood," as Gladstone called him. He wrote on the 19th July, 1777, to his partner, Mr. Bentley, in regard to a jasper cameo medallion of John Philip Elers, who, it will be remembered, was the

potter on the spot. His brother, David, was the shopkeeper who sold the goods in "The Poultry," London. Wedgwood's remarks are: "The improvements made by Elers in our manufactory (*sic*) were precisely these, glazing our common clay with salt, which produced *pot de grey* (*sic*) I have no doubt but that glazing with salt by casting it amongst the ware whilst it is red hot, came to us from Germany, but whether Mr. Elers was the person to whom we were indebted for the improvement, *I do not know*." Then he (Wedgwood) comments on the "tea and coffee pots in imitation of Chinese red porcelain" made by Elers, for that he honoured his memory. Observe that there was a doubt about Elers introducing the "Crouch ware" into Staffordshire; but in the *Old English Potter* we find at page 136 a statement that Mr. Gatty quotes a paper written by Wedgwood, in 1765, in which he refers to a workman named Steel, then 84 years old, who remembered Elers at Bradwell, and who had joined those persons who ran from Burslem to see the unusual firing and smoke at Bradwell. It appears Steele averred that the Elers first made the salt glaze or Crouch ware. Steele being 84 years old in 1765, must have been only nine years when that smoky occurrence took place. Now the Elers people were most reserved and secret in their habits, from the potworks to Dimsdale (their private abode) at some little distance, tubes of communication were laid, the employees were young or imbecile, the place was in the centre of a dense wood as the name implies, and was about two miles from Burslem. All the preparations for even a small kiln (as it turned out to be) would be done in secrecy. When the ordinary kiln was fired, a much more dense smoke

* Vide *The Art of the Old English Potter*, p. 136.

Crouch Ware



NO. I.—NOTTINGHAM JUG HEIGHT, $3\frac{1}{2}$ IN. ; DIAM., $3\frac{1}{2}$ IN.

than that of a dwelling-house would be raised. Being seen to arise in the midst of a wood, the simple villagers at Burslem would naturally run to see the cause of it. As it was a rival to their own business, it would excite jealousy and remonstrance, besides, the imagination of a boy would not diminish the *tableaux*. The lively mind of nine years formed an exaggerated picture which the "ale benches" at Burslem and Etruria had, in all probability, improved upon. Besides, who was Steele? Was he a man of sound judgment, good memory, and strong common sense? Or was he one of those besotted weaklings who are always maundering about the past, and the "good old times"? We do not know. This sort of evidence won't do! Josiah Wedgwood, with his strong logical faculty could not entertain it, for he says after twelve years' reflection, "Whether Elers was the person . . . I don't know." Surely that is enough to condemn the whole story.

The next "historian" is Dr. Aikin (not "Aitkin," as often quoted). He quotes

Dr. Plot largely as to clays in Staffordshire, and goes on to say that the era of improvement began a few years after Plot's book was published, by means of salt glaze brought there by Elers, about 1690. Then he adds, in the way of corroboration, that in the memory of old persons, "acquainted with a friend of ours, the people of Burslem flocked to see the volumes of smoke from the Dutchmen's oven in casting in the salt, showing the novelty of the process in Staffordshire." He then mentions the red ware produced at Bradwell, and that a guinea apiece was obtained for tea-pots. He does not say how much the Crouch pieces went for. Dr. Aikin states that the Elers left because they found the Burslem manufacturers very inquisitive, and that they set up a manufactory near London. Remember that, between Aikin's time (1795) and the beginning of Crouch Ware

(1690), there was a lapse of 105 years, or the whole course of three generations of people of that period. His "old persons" must have been very old in his time, or very young in 1690, or, perhaps, not born at all in that interesting year! In a court of law this evidence would be called "hearsay," and inadmissible.

Let us examine it more closely. Aikin was a London M.D. with a literary penchant—in that sense, better known as the brother of



NO. II.—PUNCH BOWL OF CRICH BROWN WARE HEIGHT, 7 IN. ; DIAM., 11 IN.



NO. III.—POSSET POT OF CRICH BROWN WARE
HEIGHT, 9 IN. ; DIAM., 9½ IN.

the famous Mrs. Barbauld. A speculative publisher named Stockdale conceived the idea of a book dealing with conspicuous places and industries round Manchester. He got a number of gentlemen at Manchester, Liverpool, Leeds, Sheffield, "The Potteries," etc., to send him details. Some signed their names, which are published; others declined to do so. The gentleman who wrote from Staffordshire was of the latter class—his name does not appear. Mr. Stockdale cast about for a comparatively cheap but able man to make a readable digest of the materials that he had gathered together. Dr. Aikin was selected. It was a physical impossibility for him to visit the places and check the information, in fact, he was not paid to do so; besides, those who sent in their reports were responsible for their truthfulness. But the book is written as if the author himself was cognisant of all and sundry that was stated therein. Why the persons who remained *incog.* did not like to publish their names does not appear, but, so far as Staffordshire was concerned, their identity is easily recognised. On the list of subscribers to the book

is the name of Thomas Wedgwood, probably Josiah's youngest son. He was a partner in the Wedgwood firm from 1790 to 1800, and became famous as the man who first suggested photography. He was a scientific man—the personal friend of Sir Humphrey Davy. There was nothing more likely than that Mr. Stockdale would apply to the foremost firm in "The Potteries" for the information he required. That would probably be about a year or so before publication, and the task would naturally devolve on the youngest and most scientific member of the firm.

In the book we have a learned essay on clays, which could only come from an expert. There is also the famous list of products

attributed to Josiah Wedgwood, which then appeared for the first time in any publication. Where, then, are we landed? Why, back to Josiah's ancient witness—Steele!

The next man on our roll of fame is Mr. Samuel Parkes. In his *Chemical Catechism* (1806) he says: "This method of glazing earthenware with salt was introduced into England by two



NO. IV.—POSSET POT OF CRICH BROWN WARE
HEIGHT, 9½ IN. ; DIAM., 9½ IN.

brothers from Holland, of the name of Elers, about the year 1700. They settled in the neighbourhood of the Staffordshire potteries, and it is remarkable that the alarm occasioned by the fumes which spread over the country obliged them to leave it." This short extract is manifestly full of errors: 1. It was not earthenware but stoneware that was salt-glazed; 2. It was *not* into England but into Staffordshire that, it was ever alleged, Elers introduced Crouch ware; 3. It was *not* about 1700 but 1690 that they are said to have brought the salt-glaze secret; 4. It was *not* the "fumes" which caused their departure, but the discovery of their secrets by Astbury and Twyford. Here we have four errors in about as many lines. How can such a writer be accepted? He wrote eleven years after Aikin, whose mistakes he adopted and added to—writing, probably, from memory and without a reference afterwards for correction.

Ward (*History of Stoke*) says Parkes was a grocer at Stoke, failed in business, went to London and came out as a scientific chemist.

Next we have William Pitt, author of *The Agricultural Surveys of Staffordshire, Worcestershire, etc.*, under the authority of the Board of Agriculture, in 1817. His reports were official and reliable, and yet he has been neglected by writers on the Crouch ware question. He gives instructive statistics regarding the counties, which show that he had taken considerable pains to get at the truth; he describes the Potteries, and gives Dr. Plot's account of clays, etc., which, he states, was admitted to be a faithful description, verified to some extent by numerous specimens of pottery that had been excavated in Burslem and preserved there. Some of those objects were glazed with salt, and bore the initials of W.M., W.R. and A.R., each surmounted by a crown. Some appeared to have been made of clay from the coal-pits called can-marl, and others of clay and pounded gritstone from Mole Cop, and well covered with salt-glaze. This last variety was called "Crouch ware," and proves that salt-glaze had then been introduced.

At page 420 is the following statement, which I copy *verbatim*, as it is really the most important and reliable evidence upon the subject. He says, "Many have been the conjectures respecting the introduction of this important acquisition to the Staffordshire potteries; some attributed it to the Dutchmen (Elers), who were supposed to have brought the art from Holland, and who built

a small manufactory at Bradwell, near Burslem, about the year 1690. Their claim to this honour, however, is rendered extremely questionable from the very improved state of the manufacture of Crouch ware at Burslem in the time of William and Mary, and Queen Anne, as well as the unfitness of their oven at Bradwell, from its small dimensions, for this manufacture. The foundation of this oven remained undisturbed until within the last twenty years (1802, *see post*), and, on minutely examining the ground about it, fragments of broken red china (*sic*) only could be found. It is, therefore, very probable that the excellent red clay found near the ancient oven of Bradwell, and the contiguity of coal and clays, induced these foreigners to fix upon that spot for the purpose of imitating the fine unglazed red china ware of the East, and specimens of these unglazed pieces are still in existence. These pieces, it is well known, were manufactured at Bradwell about the year 1690, and were there sold for a high price."

The next witness is Dr. Simeon Shaw. His statement about the accident at Stanley farm, whereby Palmer got the *hint*, in 1680, to make experiments and to discover the Crouch ware secret, has already been quoted in Part I.—as well as other statements of his. Dr. Shaw has drawn largely on Pitt, but he has some original research of his own: *e.g.*—That Thomas Miles, of Shelton, about 1685, mixed the whitish clay of Shelton with fine sand from Baddeley Edge, and produced a coarse white stone ware. This would be almost identical with the white clay of Derbyshire called Crouch clay—mentioned by Houghton, in 1692. Others followed (Shaw says), some glazed with lead ore and others with salt. He goes on to state, "These improvements caused attention to be given in reference to body glaze and workmanship by the Burslem manufacturers, and, in consequence, we find Crouch ware first made in 1690."

Dr. Shaw gives great credit to the Elers Brothers for the red ware production; but with regard to Crouch ware says, "Much hyperbole has been employed," so he "exercised care in making enquiry," and he found a Mr. Richard Broad, whose father had a property adjoining Bradwell; also, he made enquiry from the family of Marsh, who occupied then (1829) the Bradwell premises since Elers had left. He gathered that the Elers' oven was excavated by Mr. John Mountford, about 1802, who reported that it was quite unfitted for salt-glazing.

Dr. Shaw examined a man named Richard Lawton (79 years old), whose father had "probably" been employed by Elers, for he had learned the secret of their red ware. Lawton never heard his father say that Elers ever made any glazed ware at all. Another man gave Lawton the information that "Elers used only the red clay of Bradwell, and the ochre from Chesterton for their pottery."

Taking these historical facts into consideration, the evidence is simply overpowering that the Elers never made Crouch ware at all, and that the Staffordshire potters had wormed out the secret before the arrival of Elers Brothers at Bradwell Wood, near Burslem, about the year 1690.

therefore, that the one at South Kensington has a soft paste as well. The curious thing is, that all the Crich pieces now found, together with the fragments, are of "soft" material, exactly similar to the Nottingham piece, which is now figured here on account of that similarity and in other respects.

No. ii. is a punch bowl of undoubted brown Crich ware, obtained from Mr. Wake, of Fritchley, near Crich. He has long lived there. He obtained it from an old-established family of the neighbourhood. The bowl is marked with the names of "John Hogg and Sarah, His Wife, November 16th, 1732," and it has the same "lustrous glaze" of metallic hue attributed to



NO. V.—PIECE OF CRUCIBLE AND A PIECE OF MOTTLED BROWN SALT-GLAZE WARE FROM CRICH

The illustrations which accompany this "Part" are all "Crich Ware," saving the first one.

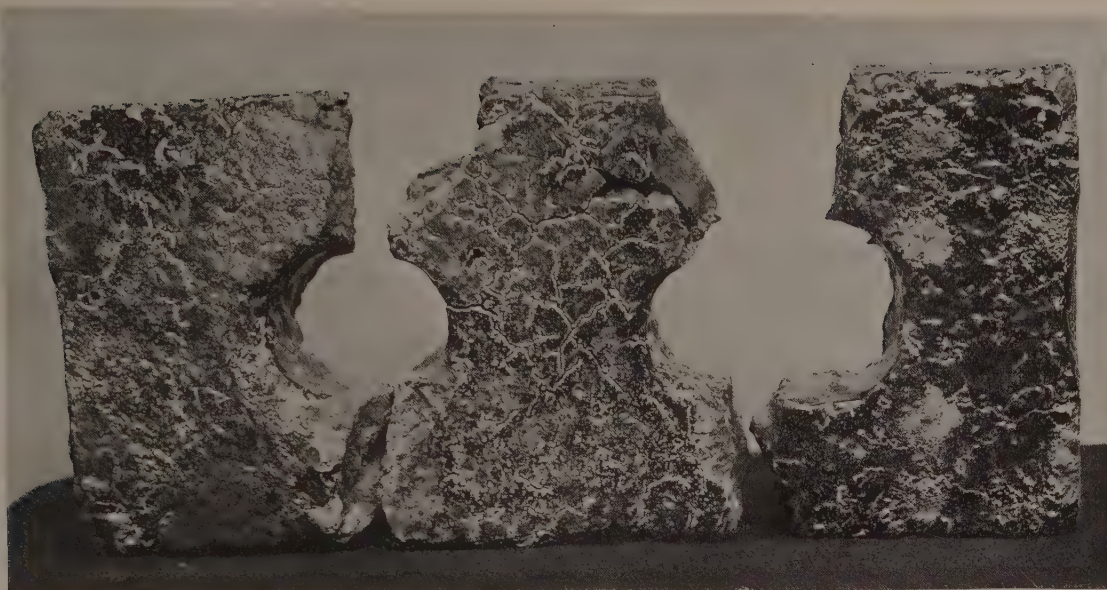
No. i. is a Nottingham jug of small size of brown ware, having the metallic or "lustrous" glaze usually attributed to Nottingham. It has a double shell, with perforations on the outer one in the way of decoration. That it is "Nottingham" is an assumption, because it is unmarked. It is, however, of the same size, colour, perforations, handling, and with the same circular bands round the neck as another specimen in the Victoria and Albert Museum, South Kensington, which is marked "Notts., 1703." The only drawback to its identification is that the paste is comparatively soft—the Nottingham ware has always been held to be hard. There can be no doubt, however, of the other characteristics being identical on both pieces, and it is assumed,

Nottingham ware. Observe the four welts of beadings, just below the date and names, also the deeper bands around the moulded base. These were characteristic markings of the period, evidently, with all the potters who made this peculiar brown ware.

No. iii. is a posset pot, dated 1739, of the same lustrous brown ware, which was obtained from a neighbouring family. Observe the beaded circular lines again, but at a different place on the pot; the "flowering" scratched in on the upper half, and the peculiar upright lines crossed by diagonal ones on the lower half. Attention should be given, too, to the handling, which is peculiar to the period—with the "nipped" features at the lower portion attached to the vessel. More of this anon.

No. iv. is another Crich posset pot obtained

Crouch Ware



NO. VI.—THREE BROKEN PIECES OF SALT-GLAZE SAGGERS FROM CRICH
HEIGHT OF EACH, $7\frac{1}{2}$ IN.; DIAM. OF BOLES, $2\frac{1}{2}$ IN.

from a Crich family with the same tradition; that "it came down," etc. Traditions are not always to be relied upon, but what are we to say when the same facts accumulate one on top of the other?

This one has the same beautiful brown glaze, which shines and even sparkles in the sun. It is dated 1777, and has the remains of two initials, evidently I.H., on the spout, which is, unfortunately, broken. Behind the spout there is a peculiarity: the rim and side of the pot corresponding to the spout, are filled with perforations (small holes), to form a kind of sieve in order to retain certain ingredients of the "posset" which the vessel contained, when it was being poured out.

The curvilinear lines have now disappeared, save one around the swell of the body, and it is studded with beaded work. Also, a similar one appears on the base. The shape of the handles has also been altered, and the "nipped" form at the lower extremity has gone. The "flowering," in lines on the body, has been improved by having a kind of cogged or serrated wheel applied to the pot when in a soft state.

No. v. consists of two interesting fragments found recently at the Crich old Pothouse refuse heap.

The piece on the left (the smaller one) is the bottom of a crucible; the diameter of the base is $4\frac{3}{4}$ ins., the height would probably be about

8 or 9 ins., but that is a guess. It is made of the coarse siliceous clay usually employed for that purpose. The body is a yellowish white colour, and this fortunate "find" confirms the tradition already mentioned, that crucibles were made at Crich for the use of the Bank of England, which was incorporated first of all in 1694.

A light is also cast on the statement made by John Houghton in 1693, that "Crouch clay" was used at Nottingham for making glass pots, which were really a larger kind of crucible; that is, assuming that the word "Crouch" is derived from the seventeenth century name of Crich—which was Caruch or Cruche, and mutated into "Crouch" by Houghton.

The fragment on the right is also exceedingly interesting; it may be part of a "bellarmine" or not. At all events, it is a piece of brown salt-glaze ware, singularly mottled or "freckled," which was so characteristic of the Dwight bellarmine, and of the Elizabethan jug figured by Professor Church in his *Handbook of English Earthenware*. All the early salt-glaze brown ware seems to have had this peculiar mottled or freckled appearance, more or less similar to the piece now figured. Allusion was made to this in the concluding sentences of the previous article, namely, that the potters of Burslem, in the first and second decades of the eighteenth century, made "freckled" ware, which might possibly be salt-glaze, and similar to that which is now illustrated.



NO. VII.—TWELVE FRAGMENTS OF SALT-GLAZE WARE FOUND AT CRICH

There is nothing to disprove such an idea, and the assumption is a fair one to make under the circumstances.

No. vi. This is a photograph of three pieces (among a great many more) of broken saggars found at the old Crich Potworks. They are covered with salt-glaze heaped up, as it were, in masses, for they seem to have been used repeatedly before being broken. The glaze is found covering the inside of the holes and all round the edges. The holes, of course, were intended for the fumes from the vitrified salt (Chloride of Sodium) to penetrate to the biscuit ware placed inside of these sagger walls, for they seem to have been of a flat form, placed on edge to constitute a kind of box, in order to contain the pieces of ware; that is very like the plan which is described by Dr. Plot, in his *History of Staffordshire* (1686), as being the mode adopted by the Staffordshire potters of his time. He calls them "Shragers,"

and they were single pieces of old pots placed loosely round the new ware when fired.

The Saggars, now figured, were made of the coarsest material—common brick-earth, and even pieces of slag and stones were embodied in them. The singular aspect presented by these Saggars will show that the old Crich potters were very much in earnest with their work.

No. vii. is the representation of twelve fragments found, amongst others, in August, 1904, at the old Crich Potworks' waste-heap.

In closing this short sketch it is only my duty and pleasure to acknowledge my obligation to Mr. Burton (Messrs. Burton & Dyson, solicitors, Gainsborough) for permission to explore the site of the old Crich Potworks. Also, I must acknowledge the very valuable advice and assistance given so freely to me by Mr. F. L. Alcock, of Birmingham; Mr. Percy W. L. Adams, of Wolstanton; and Mr. M. Salt and his sons, of Buxton.



LADY HAMILTON ("SENSIBILITY")
BY GEORGE ROMNEY.

By kind permission of the owner, Lord Burton.



Old Copenhagen Porcelain Part I.

By E. Reuter

IN the history of European porcelain factories which sprang up in rapid succession in various centres, as Böttcher's great secret was gradually spread abroad by the workers of the Meissen Factory, the ware produced at Copenhagen deserves an important page. Böttcher's discovery of genuine porcelain earth was made in 1709. As early as 1718 a factory was opened in Vienna; Höchst followed in 1740, Berlin in 1750. In the early forties hard paste porcelain was first manufactured in England at the Bow, Chelsea, Derby, and Worcester works, the secret having probably been divulged by German potters. Fürstenberg, Baden, and Zürich soon produced their own porcelain, and in 1769 Sèvres changed its former material, the *pâte tendre*, for hard porcelain.

Denmark did not fall behind the other countries of Europe as regards her enthusiasm for the new dainty ware, or attempts at starting her own manufacture of porcelain. King Frederick V. (1746-1766) was infected by the craze for Dresden or Meissen porcelain, which was the fashion at all the courts during the latter half of the eighteenth century. He bought considerable quantities, and attempted again and again to manufacture the ware

by inducing workmen from Saxony to enter his service at the works he had built near the Royal Castle in Copenhagen.

Several Danish manufacturers of faience also tried to make real porcelain, for some time without success, though kaolin was found in Denmark proper, on the island of Bornholm in the Baltic Sea, in the year 1755. The first royal attempts were made by Saxon workers, but definite results were only achieved when Louis Fournier, a Frenchman, was called to Denmark to manage the Royal factory near the Blue Tower, Christianshavn; but Fournier had no knowledge of manipulating the genuine porcelain earth, and the pieces produced between 1760 and 1766 were consequently of the same nature as the soft porcelain (*pâte tendre*) of Sèvres, which had never been produced at the German manufactories.

The whole style of the old Danish porcelain approaches that of the old Sèvres. Fournier had the help of the best Danish artists, and Wiedewelt, the famous Danish sculptor, did wonders for the small factory. His contemporaries speak highly of the beautiful services he designed, but, unfortunately, only a few pieces of Fournier's works are still in existence. Rosenborg Castle, in Copenhagen,



TUREEN FROM THE EARLIEST PERIOD



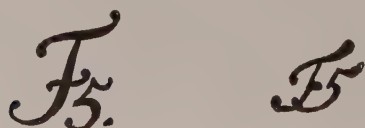
TWO VASES BY LOUIS FOURNIER

the chronologically arranged collection of the Danish kings, contains all the porcelain that has been in their possession through several generations, and presents a fine collection of old Danish porcelain. The Fournier period is represented by seven pieces, beautifully decorated, one of them,



BOWL BY LOUIS FOURNIER ROSENBOG CASTLE

belonging to the same service as the plate here illustrated, is private property. The edge is modelled like basket work, and painted green; in places the white porcelain is left, and painted with fine delicate bouquets of flowers, as is also the centre. The two most magnificent pieces are two vases, in rich and most interesting Rococo style, belonging to Count Moltke, of Bregentved. All the works from the little Royal factory had the King's initial-



as trade mark. This trade mark has often been

mistaken for the mark of the Brunswick factory, Fürstenberg.

After the death of Frederick V., its chief supporter, the interest in making porcelain was on the decline.

The new court closed the factory; Fournier returned to France—too much money had been spent, and the results were not good enough to make it a payable concern. This indifference of the Royal court towards the Danish art industry was not of long duration. The

Dowager Queen Juliane Marie did not forget the hobby of her royal consort, and, after the coup d'état in 1772, she used her influence to protect the men who once again tried to revive the art of producing Danish porcelain. Her support was of the greatest value.

It was a clever and energetic Dane, Franz Heinrich Müller, who conceived the idea of carrying to a successful issue the somewhat risky undertaking, in which the Danish court had failed. As early as 1772 he presented the Government with pieces of real porcelain, which he had produced, and asked for official support. The Government gave him permission to use Fournier's kilns, but as these were meant for red heat firing (*petit feu*), they were of no use to him. His



DISH FROM EARLIEST PERIOD COPENHAGEN MUSEUM

Old Copenhagen Porcelain

material required white heat (grand feu). Through the intervention of the Dowager Queen and her younger son, Müller got money to erect new kilns. His first attempts being attended with success, he tried in 1774 to form a company under the name of Dansk Porcellænsfabrik, the shares of which were offered to the public. However, the people

the Dowager Queen, should be three wavy lines—



representing Denmark's three waterways, viz.: Oresund and the two belts; Storebelt, between



SERVICE MADE FOR FREDERICK V. AND JULIANE MARIE

took but slight interest in the affair, and few shares were taken up. Only after the heir-apparent, Prince Frederick, had given his help and protection, did Müller succeed in forming a company with a monopoly to manufacture porcelain in Denmark and Norway, for the term of fifty years.

The first company's meeting was held on the 1st of May, 1775. It was decided that the trade mark of the factory, according to the proposal of

Sjælland and Fyen; Lillebelt, between Fyen and Jutland. With this trade mark the factory (den Danske Porcellænsfabrik) worked its way up and gained a position by the side of the other European factories. In 1779 its financial position became somewhat critical, and the court had to step in. The King paid its debt, and took entire charge of it under the name of "Den Kongelige Porcellænsfabrik"—the Royal Porcelain Manufactory—



DISH, BOWL, CUSTARD CUP, DECORATED WITH SPRAYS OF FLOWERS ON WHITE GROUND, WITH EDGES IN GREEN



THE PLATES ON EITHER SIDE MADE FOR QUEEN JULIANE MARIE



VASES AND BOWLS IN BLUE AND WHITE, DANISH PATTERN
FLUTED AND IN THE OLD DANISH PATTERN

THE BOWL IS



OLD COPENHAGEN VASES
THE LION VASE SHOWS THE MONOGRAM OF JULIANE MARIE

THE SMALL VASE HAS A PORTRAIT OF CHRISTIAN VII.
THE MONOGRAM OF JULIANE MARIE



DISHES, ETC., FROM THE FLORA DANICA SERVICE

Old Copenhagen Porcelain

a name preserved to the present day, though the factory has again passed into private hands.

Müller gave his whole life and energy to the work. He had to do everything himself; he could get no help from outside. Great care was taken to guard the factory secrets. When Müller in 1776 travelled in Germany, he found the great porcelain works at Fürstenberg, Meissen, Berlin closed to him, although he travelled under an assumed name. Thus the suspicious Dane was under supervision, for showing too great an interest in porcelain-making. Two French counts, de Piles and Boisgelin, who subsequently paid a visit to the Danish factory, admired him, and not without cause, for he, alone and by his own light (*par ses seules lumières*), had succeeded in producing this beautiful ware. Of course his scientific education in chemistry and other subjects came to his support. He himself invented the

method which enabled him to produce genuine porcelain earth. His first attempts were made with kaolin from Bornholm, but he soon found out that this ware was liable to lose its shape in the burning; moreover, the material was of a greyish-blue tint, not very transparent, more like the old Japanese porcelain. He therefore mixed his own clay with kaolin from Limoges, and the result was good, and came up to his expectations.

And now he spent his whole life in chemical attempts. He prepared the glazes himself, found the proper method of firing, and made the colours used in the factory. With ups and downs he fought his way through all difficulties, and succeeded in his undertaking. He gave most attention to the beautiful and useful colours. The blue colour he invented was perfect, and both the green and the purple were his own inventions, and much praised.

(To be continued.)



SERVICE MADE FOR FREDERICK V. AND JULIANE MARIE

Old Violins and Musical Instruments

The Viols

Part II.

By Arnold Dolmetsch

THE ideals of the French Viola da Gamba players were different from the English, though in no way inferior. They did not care so much for divisions, but preferred the Preludes, Fugues, and dance-measures such as Chaconnes, Allemandes, Courantes, Sarabandes, Giges and Menuets, of which they formed these admirable suites which served as models to John Sebastian Bach.

So full of beauty and expression are their melodies, and enhanced by harmonies so rich and daring, that the modern musician, who still believes harmony to be a latter-day science, could not help feeling bewildered at first by this music.

Characteristic pieces, little tone poems with attractive titles, such as "La Plainte," "La Mignonne," "La Trompette," "Le Papillon," were also much in vogue in France.

Among the most famous composers of the French school we find Mr. de Ste. Colombe, credited by Jean Rousseau with the addition of a seventh string to the Viol, an assertion disproved, however, by Domenichino's St. Cecilia; Marin Marais, who composed an immense number of most valuable pieces, between 1695 and 1730, the two Forquerays, father and son, who carried virtuosity to its utmost limits; and



LADY PLAYING THE VIOLA DA GAMBA
PICTURE BY NETSCHER IN THE MUSÉE DU LOUVRE

The Viols



LYRA-VIOL

GEORGE MILLER, LONDON, 1669



RICHARD MEARES
LONDON, 1669



BARAK NORMAN
LONDON, 1713



JACOBUS STAINER
IN ABSAM, 1659

VIOLA DA GAMBA HEADS

De Caix d' Herveois, remarkable for his grace and charm.

We possess some excellent Suites by Augusto Kühnel, 1690, Johann Schenck, and other German composers in which the possibilities afforded by the Viol for playing chords are so skilfully used that an accompaniment is hardly needed. Georg Philip Telemann, Bach's contemporary and rival, wrote numerous fine sonatas in the melodic style, with a figured bass for accompaniment on the Harpsichord.

Johann Sebastian Bach gave many important parts to the Viola da Gamba, principally in his religious music; foremost among these is the glorious obbligato in "Komm Süßes Kreuz," one of the most touching airs in the St. Matthew Passion. This song is now generally omitted in performance, on account of the difficulty of procuring a competent Violist. Bach also wrote three beautiful Sonatas for the Viola da Gamba and Harpsichord, which, however, are not at present appreciated as they deserve, for they sound ineffective as usually played upon a Violoncello and Pianoforte, neither instrument being able to do justice to the music.

THE ARCHIVIOLE DA LIRA.

In Italy, towards the end of the sixteenth century, an interesting viol was evolved, called "Archiviole da Lira." It had from eight to fourteen strings tuned at

small intervals from one another. The top of its bridge being a segment of a large circle, four or five strings could easily be bowed together, and a full harmony produced, which rendered this Viol of great value in accompaniments. It attained some popularity in Germany besides its native country. But in England it became re-simplified under the name of Lyra-Viol.

THE LYRA-VIOL.

In size somewhat less than a Division Viol and strung with thinner strings, the Lyra-Viol had various tunings based upon the intervals of a major or minor common chord, the chief among them being called "Harp-way-sharp and Harp-way-flat." Its music was written in tablature, like that of the lute, to avoid confusing the player with the changes in tuning. In fact, although much used by itself, or with one or two more lyras, it was frequently played in consort with lutes of various kinds. In the British Museum is preserved a precious manuscript containing no less than one hundred suites of pieces for two Lyras and Theorboe, by John Jenkins, c. 1630.

The word Lyra is often found as "Leero," "Lero," and in other shortened and corrupted forms.

THE VIOLA D'AMORE.

There is in my mind a connection between the Lyra-Viol and the Viola d'Amore, but I cannot clearly



ST. CECILIA PLAYING UPON A SEVEN-STRINGED VIOLA DA GAMBA
PICTURE BY DOMENICHINO IN THE MUSÉE DU LOUVRE, PARIS
5 FT. 6 IN. BY 3 FT. 6 IN.

The Viols



BLIND-FOLDED CUPID,
BY C. A. TESTORE,
MILAN, 1736

ANGEL, GERMAN
MAKER, *ab.* 1740

"BLACKAMoor,"
VIENNESE, *ab.* 1760

THREE VIOLA D'AMORE HEADS

trace it. According to Jean Rousseau, the English did *partly* string some of their viols with brass wire, and a "Viole d'Amour" strung with wire instead of gut was known in his time. Its tone had a pretty silvery ring, but Rousseau is right when he asserts that metal strings produce a wretched effect under the bow. Some unknown ingenious person succeeded in combining the advantages of both gut and wire strings. The viol was provided with a set of each kind, so that, the gut strings being played upon in the usual way, the wire strings would vibrate in sympathy with them, though untouched by either bow or finger. This, of course, can only happen when the note played is in tune with one of the wire strings or some of its lower harmonics, according to the well-known law of sympathetic vibrations.

Attached to pins fixed either to the lower part of the ribs or to a block glued to the belly under the

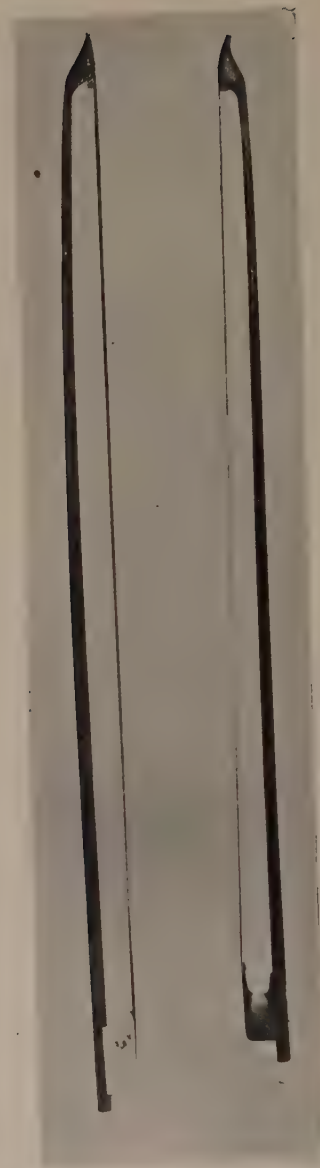
tail-piece, the sympathetic strings, six or seven in number, pass through little holes in the bridge, through a hollowed space under the finger-board and over a little nut placed at their point of exit at the end of the neck. From there they thread their way to the tuning pins placed at the further end of a much-elongated peg box.

The sympathetic strings do not increase the volume of tone. The older makers did not waste their time in trying to give more power to an instrument that had enough already to make itself well heard. They knew that quantity is by nature antagonistic to quality. In point of fact the wire strings, by their pressure on the sound-board, veil the tone somewhat. But they produce a delightful resonance, almost ethereal in quality, which renders the instrument most effective for the performance of suitable solo music.



VIOLA D'AMORE, BY CARLO
ANTONIO TESTORE, MILAN, 1736
LENGTH, 2 FT. 8 IN.

VIOLA D'AMORE,
TYROLESE, ABOUT 1720
LENGTH, 2 FT. 6 IN.



VIOLA
DA GAMBA
BOW

TREBLE VIOL
OR VIOLA
D'AMORE BOW

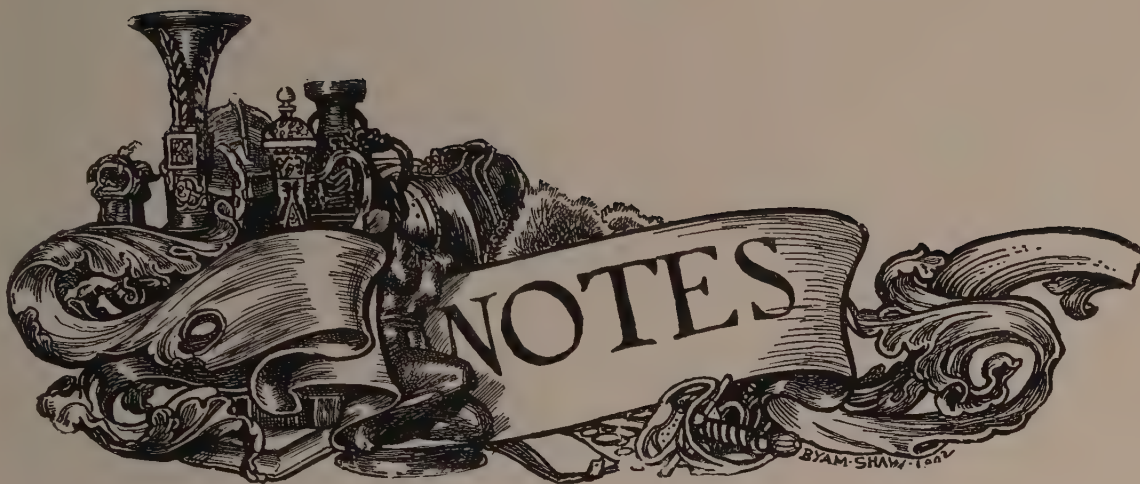
Whether the name Viola d'Amore is an allusion to the sympathy between the two sets of strings, or to the amorous quality of the tone, or simply a corruption of Viola da More (the viol of the Moor), remains an open question. The makers themselves were not agreed on the point, if we may judge from the symbolism of the figures with which they decorated their Viols d'Amore. Some have a winged angel's head, some a Cupid blindfolded, others a blackamoor.

Whatever its origin, the Viol d'Amore proved quite a sensational novelty when Attilio Ariosti came to London and gave performances upon it in 1716.

Delicate and refined, his genius suited the nature of the instrument to perfection, and his six sonatas for the Viola d'Amore are our most precious compositions for that instrument. But one must not forget that Bach used it frequently in his cantatas and chamber music, and mention must be made of an exquisite concerto by Antonio Vivaldi for Viola d'Amore and lute accompanied by muted violins and a figured bass. Should this bass happen to be discreetly performed upon a sweet old organ, the effect of the whole composition is a dream of loveliness such as is never to be forgotten if once heard.



LADY HAMILTON ("THE SPINSTRESS")
BY GEORGE ROMNEY.



THE Kingston brooch, which forms the subject of the present note, is so named from its having been found during the excavations, carried out under the able direction of the Rev. Bryan Faussett during the period 1767-1773, in one of the graves on Kingston Down. Kingston Down, in Kent, in the neighbourhood of Canterbury, was peculiarly rich in tumuli, which were scattered upon a somewhat conical hill in its vicinity.

The Rev. Bryan Faussett excavated some 308 graves, all of which were carefully examined, and it was on August 5th, 1771, that the grave

No. 205 was entered, which yielded the rich treasure here depicted.

The tumulus was of about middle size, whilst the grave itself was much larger than usual, measuring 10 ft. long, 8 ft. broad, and 6 ft. deep. The coffin which enclosed the remains was heavily clamped and rivetted with iron, and appeared somewhat charred, whilst the bones, probably those of a woman, were much decayed. In addition to the great brooch there was also found a small gold amulet, together with a fine glass drinking vessel.

The Kingston brooch weighs 6 oz. 5 dwts. 18 grs.,



THE KINGSTON BROOCH

measures $3\frac{1}{2}$ ins. in diameter and $\frac{1}{4}$ in. in thickness, and is formed of almost pure gold, and both the workmanship and materials are doubtless of native origin. The front is decorated in a somewhat geometrical manner, the design consisting of four main compartments, each containing a small flat umbo, whilst in the centre of the whole is a large umbo or boss.

The concentric circles which surround the central umbo are treated alternately in colour and worked gold, the outermost and innermost being in colour. The outer circle consists of thin plates of polished garnet, set within plain gold lines, the potents and counterpotents being of opaque pale blue enamel; the second circle is of golden compartments, each containing objects resembling enwreathed snakes, whilst between each such compartment is a small lozenge containing a garnet plate; the third circle is entirely of garnet; whilst the fourth circle is similar in design to the second, but the potents are reversed. The innermost circle corresponds closely to the first, omitting, however, the counterpotents. The central boss is surrounded with a white band, which appears to have originally been formed of mother-of-pearl, but this is now so oxidized as to render this conclusion uncertain. The umbo itself is tripartite in design, having three compartments containing blue enamel potents upon a garnet ground; whilst the central "triskele" is formed entirely of garnets.

The flat lateral bosses are of garnet, whilst the potents, counterpotents, and triangles are of blue enamel, the central portion being apparently of mother-of-pearl, surmounted by a garnet point.

The reverse of the brooch, which is entirely of gold, bears a bronze pin, the base of which was inlaid with garnets. Round the attachment of

the pin is an object resembling a double-headed snake, whilst the clip for retaining the point of the pin is formed of a reptile's head, very similar in execution to the termination of King Alfred's jewel, which is probably of about the same period. There is also upon the reverse a small gold loop, doubtless for the purpose of attachment to the dress, perchance by means of a small chain.

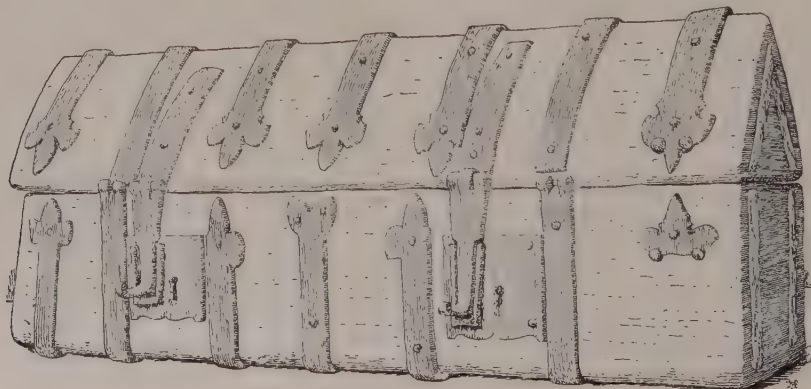
This magnificent fibula is, without doubt, the finest example of Anglo-Saxon workmanship extant, and is the chief glory of the Liverpool Museum, which contains in the Mayer gallery the entire collection of Anglo-Saxon remains excavated in Kent by the Rev. Bryan Faussett.

We are permitted to publish this beautiful object by the kind permission of the Director of the Museum, Dr. H. O. Forbes.

THIS ancient chest is not only interesting for the character of its metal-work and for the date of its manufacture, but for the remarkable history of the saint, the remnant of whose remains repose within it. From the date of his

**The Reliquary
of St. Bertulf
of Harlebeke**

death, somewhere about the end of the seventh century, like many another saint of the early middle ages, he travelled about from place to place, fleeing from Norman barbarians or the sly machinations of religious thieves in search of relics—our King Athelstane made a bid for him—until he settled down for a time at Harlebeke by Courtrai. From here, however, the greater part of him was carried off and deposited in a chasse in St. Pierre, at Ghent, only to be destroyed in a rising of the Gueux. What remained of him at Harlebeke—his feet appropriately—is all that is left of him anywhere, and they repose in this chest, which was made for them in 1402.



THE RELIQUARY OF ST. BERTULF OF HARLEBEKE



NO. I.—PORTRAIT OF A CHILD ATTRIBUTED TO WYBRAND DE GEEST
RIJKS MUSEUM, AMSTERDAM

It is from the golfer's point of view that I am personally interested in the two pictures here reproduced. It has long been a moot point whether golf had its origin in the low countries or in Scotland. The Dutch were an artistic nation, and the pictorial evidence is in their favour. Scotland, on the other hand, can produce documentary proofs that date from 1457, when a stern Parliament decreed that "the fut ball and golf be utterly cryit dune." These two pictures throw no further light on the origins of the game, but they prove that golf in some form still possessed a vogue in seventeenth century Holland. The players here are delightful in their quaint costumes, and are charming in their simple childishness. These may be only toy clubs and balls, but the club is essentially the forbear of the modern type, and I think that in Vardon's hands it would prove a redoubtable weapon still. The ball also is of peculiar interest, for it is obviously the sewn ball stuffed with feathers that was used in Scotland till the invention, a few decades ago, of the gutta-percha variety.

A Question
of Golf
and Criticism

Mr. Horace Hutchinson speaks of the feather ball as "obsolete as the flint arrow-head," but it is interesting to note that in 1618—the period of our portraits—King James VI. placed a prohibitive tariff on the import of these feather balls. A writer of the period complains that "no small quantitie of gold and silver is transported yearlie out of His Hienes' kingdome of Scotland for bying of Golf ballis." History does not relate whether Holland retaliated in a similar way with regard to Scotch clubs, but a poem of the time by Bredero mentions the use in Holland of the feather ball and the "Schotse klik," or Scottish cleek. Perhaps the survival of golf in Scotland and its total disappearance from Holland should be advanced as another argument in favour of Mr. Chamberlain's fiscal policy.

From the connoisseur's point of view the pictures are of no less interest. No. i. is in the Rijks Museum at Amsterdam, where it is catalogued as "*Portret van een meisje*," and is attributed (toegeschreven) to Wybrand de Geest. When this portrait came to my notice recently, it caused immediate recollection of a companion picture (No. ii.), which I ultimately traced to the collection



NO. II.—PORTRAIT OF A CHILD ATTRIBUTED TO ALBERT CUYPER
FROM THE HUYBRECHTS COLLECTION

of M. Huybrechts, at Antwerp. At the dispersal of the Huybrechts collection in 1902 this picture, catalogued under the name of Albert Cuyp, was sold for 8,000 francs. Now there is not the shadow of a shade of doubt that these pictures came from one and the same studio. Apart from the obvious similarity of technique, it will be seen that the pose of the figures, the zig-zag pattern on club-head, dress and floor, the style of costume with the lace collar and cuffs, and pointed tags, all bear the closest resemblance. Moreover, the common origin is placed still further beyond conjecture by the fact that both portraits are dated "Anno 1631."

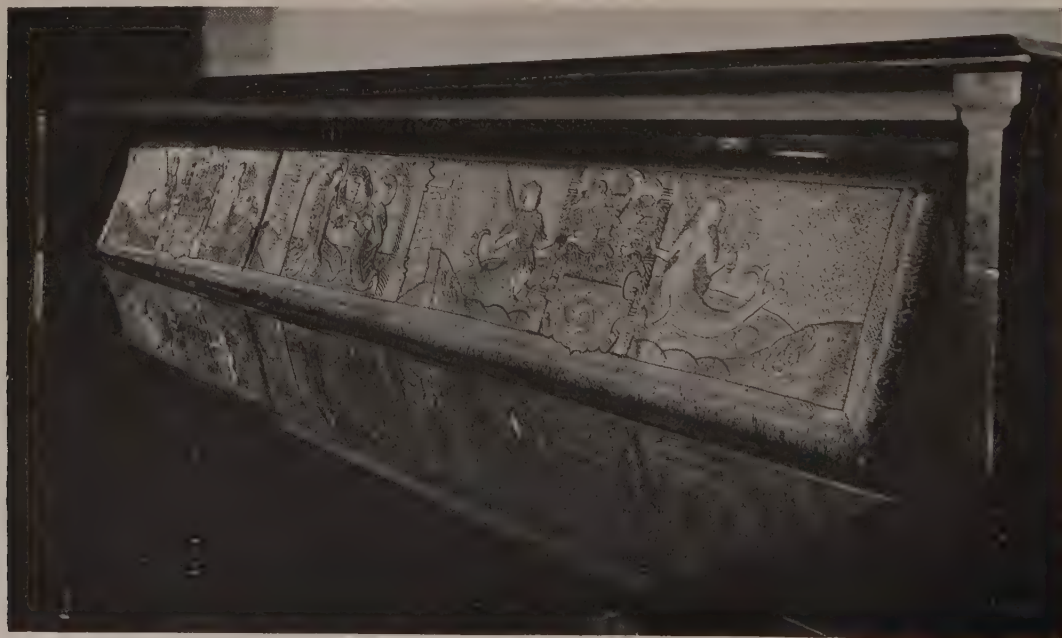
In the Rijks Museum are thirteen accepted pictures by De Geest, and the authorities should therefore be in a position to judge of the authenticity of a fourteenth. Unfortunately, the "attributed to" of a museum may be either a modest way of expressing expert conviction of genuineness, or, on the other hand, a polite statement of disbelief in the judgement of a predecessor or of a donor. The two pictures



MODEL OF A FRENCH FRIGATE

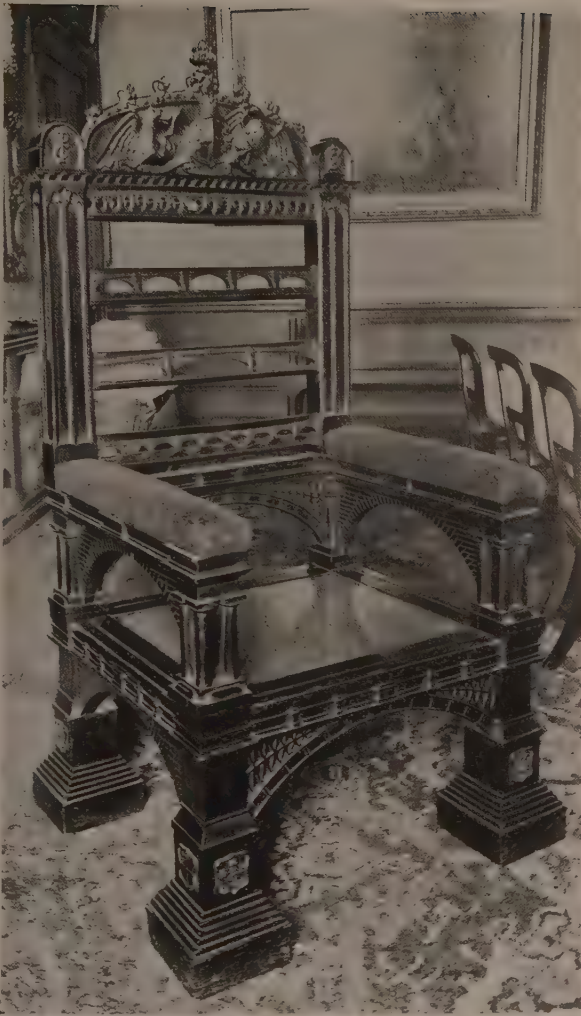
FISHMONGERS' COMPANY

undoubtedly have the self-same origin, and certainly the attribution to De Geest seems more plausible than that to Cuyp. Perhaps some reader of *THE CONNOISSEUR*, who can speak with authority on Dutch paintings, may throw further light on a point of interest in the pictorial history of the royal game.—MARTIN HARDIE.



SIR WILLIAM WALWORTH'S PALL

FISHMONGERS' COMPANY



LONDON BRIDGE CHAIR
FISHMONGERS' COMPANY

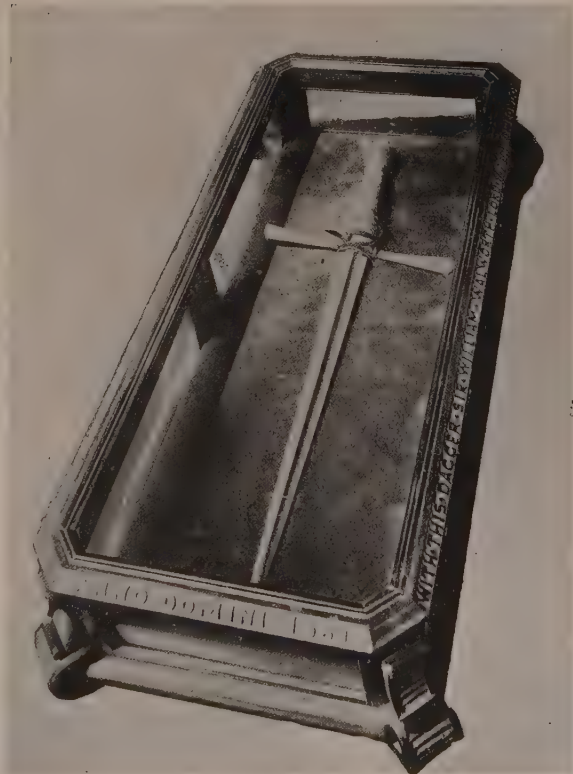
On the stone seat of *London Bridge chair* is the following inscription :—

"I am part of the first stone that was put down for the foundation of old London Bridge, in June, 1176, by a priest named Peter, who was Vicar of Colchurch, and I remained there undisturbed, safe on the same old oak piles this chair is made from, till the Rev. John William Jolliffe, Curate of Colmer, Hamps., took me up in July, 1830, when clearing away the old bridge after new London Bridge was completed."

The Dagger.—"With this dagger Sir William Walworth, Lord Mayor of London, Citizen and Fishmonger, slew the rebel, Watt Tyler, in Smithfield.

"Reign, Richard II., A.D. 1381."

It is also curious to note the *wooden statue* of Walworth, painted, which stands in the entrance lobby of Fishmongers' Hall, as the figure, life-size, resembling a sculpture, holds a golden dagger.

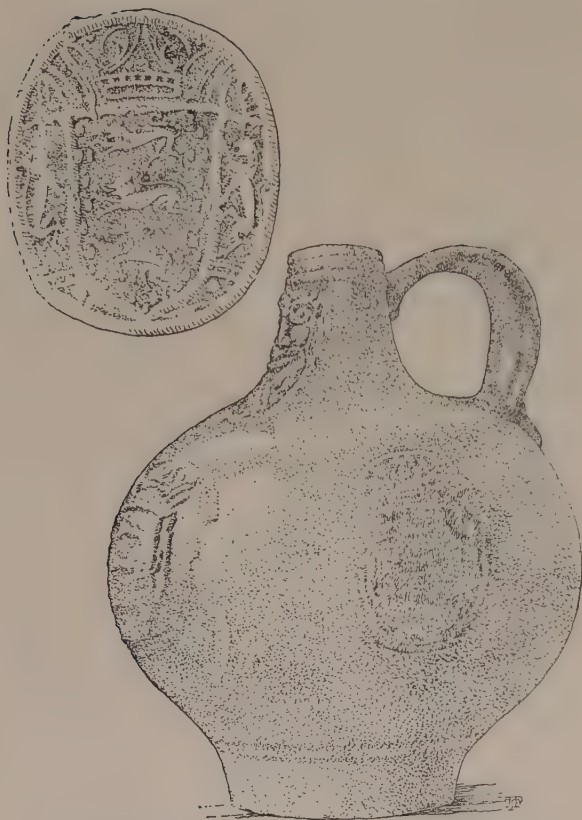


SIR WILLIAM WALWORTH'S DAGGER
FISHMONGERS' COMPANY

THE *Model of a French Frigate* was built at the commencement of the last century by French naval prisoners of war then confined in the prison at Lewes. The frames, planking, decks, masts and yards are all manufactured from the mutton bones of their rations; this material must have been well selected and most carefully prepared, as its present appearance is almost as fine a grain as ivory. This curiosity was presented to the Company by John Hall, Esq., Warden, December 13th, 1888.

Notes on Subjects
in the Fishmongers'
Company's
Collection

The Pall was used at the funeral of the renowned Sir William Walworth, Knight, Fishmonger, and Lord Mayor of London in the reign of Richard II., 1381.



A BARTMAN, FOUND IN THE LONDON STEEL-YARD

THIS specimen of a Bartman—generally called in England either a Bellarmine or a grey-beard—is interesting, as having been unearthed during the excavations made for the Cannon Street Railway Station on the site of the ancient Steel-yard. This place was the residence and factory of the German merchants of the Hanseatic League, who, according to Stow, were permitted therein to keep a shop for the sale of Rhine wines and other German commodities, and whose gardens were, in consequence, much frequented by the London citizens. These bartmans were principally made at Fretchen, whence they were imported to England in large quantities, until Dwight, at his Fulham Pottery, began to imitate them. At Fretchen the bearded head was supposed to be a likeness of Charlemagne, but in England it was thought to represent, in an intentionally uncomplimentary manner, the face of Cardinal Bellarmine, who played an important part in the affairs of the Low Countries at the time of the Reformation. The medallions with which the sides of these Fretchen bartmans were decorated were at first merely impressions of coins,

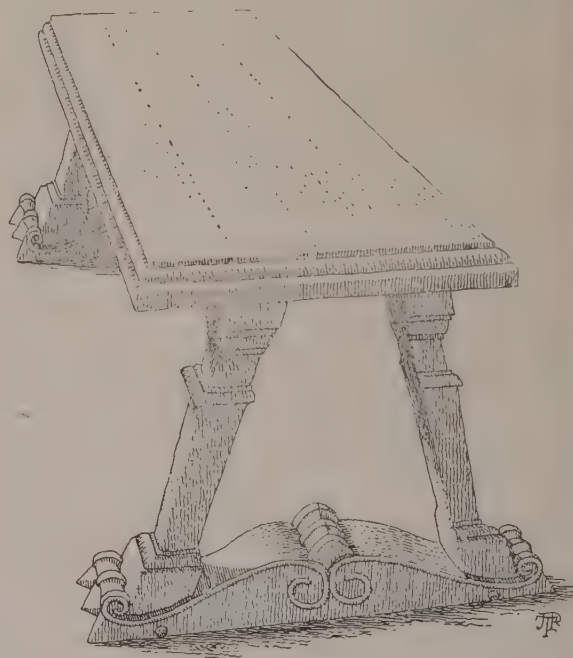
sometimes ancient ones found in the neighbourhood, for which, later on, shields of arms were substituted. The arms impressed on the three sides of this example seem to have borne on the shield three lions passant, but these are carelessly formed, so that one of the lions shown on the shield, of which we give an enlarged drawing, seems to be rampant guardant. The field appears to be semée of something, and the supporters to have been lions rampant; the whole is ensigned with a royal crown.

This bartman measures $7\frac{1}{2}$ ins. in height and 6 in diameter across the belly.

THIS fine oak bench still serves the useful purpose in the Hall of Abbot's Hospital, at Guild-

A Jacobean Bench

This Hospital was founded by Archbishop Abbot, in 1619; but neither the building nor the furniture it contains, of which this bench is an example, display to any marked degree the Puritanic simplicity for which the Archbishop was notorious, but rather the wealth for which he and his brother, who was Lord Mayor of London, were equally famous. In the same dining hall is also a very fine table standing on two fluted Ionic baluster-shaped legs, to which this bench was an adjunct.



OAK BENCH IN ABBOT'S HOSPITAL, GUILDFORD

Forthcoming Books

NOTWITHSTANDING the many books published this year on furniture, yet another one is shortly to appear. It is entitled *English Furniture*, by F. S. Robinson, and will form a volume in Messrs. Methuen's "Connoisseur Library." The author claims that this is the only book on the subject covering the entire period down to the beginning of the nineteenth century. Written from the collector's point of view, but not without due reference to history, it deals concisely with those early and sparsely represented ages which are the peculiar field of the speculative archæologist. From the sixteenth century and onwards it is illustrated with 300 examples of every kind of furniture. Previous writers having relied largely upon the pattern books of Chippendale and others, it has been thought better to give in the collotypes and photogravure of the present work nothing but reproductions, from many collections, of actual existing objects.

NEARLY ten years ago Messrs. Bell issued a *Life of Richard Cosway*, the success of which was proved by the fact that it went out of print almost immediately after publication. The whole work has now been re-written, corrected, and compared with recently discovered sources of information. There will be nearly 100 illustrations, and an appendix containing a list of pictures exhibited at the Royal Academy, and other lists of interest to collectors.

A BOOK which is an attempt to present a connected account of the lives of some of those women whose beauty caused them to play a conspicuous part in the annals of their day, or whose position has made that beauty more famous, from the pen of Mrs. Stuart Erskine, is to be published by Messrs. Bell in October. Printed at the Chiswick Press, the interest of the work will be enhanced by a series of authentic portraits reproduced in photogravure from paintings and mezzotints by the great masters.

THOUGH the popularity of the work of Kate Greenaway is not so great as at one time, there is little doubt that many will await with interest the publication of her life by Messrs. A. and C. Black, from the pens of Mr. Spielmann and Mr. Layard. The earlier chapters of Kate Greenaway's life present what is perhaps one of the most remarkable studies of a child's mind to be found in English literature. Her long and intimate friendship with Ruskin, and the letters written each to each, provide chapters of singular charm and brightness. Some fifty of Ruskin's most characteristic letters, hitherto unpublished, reveal the author at his liveliest and best—frequently amusing and playful, sometimes pathetic, always interesting. The illustrations—a leading feature of the book—are profuse, and with the exception of a few, they have been hitherto unpublished, and are therefore unknown to the public. There are 51 coloured plates, and numerous line illustrations in the text.

The Lace Book is the title of a work shortly to be issued by Messrs. Chapman & Hall, by N. Hudson Moore, author of *The Old China Book* and *The Old Furniture Book*. It claims to be a history of lace from the earliest times, and is divided into five parts, dealing respectively with the growth of lace, Italian lace, French and Spanish laces, and English and Irish laces. In the introductory part, the author traces the whole history of lace manufacture in all countries in an exhaustive manner, and gives full details of the different styles of lace of the various periods. The illustrations are an important feature. Besides reproductions of every imaginable style of lace work, there are many illustrations of notable personages of history wearing robes and garments which exhibit some remarkable lace of their period.

THE famous collection of pictures of Lord and Lady Wantage, at 2, Onslow Gardens, London, and Lockinge House, Bucks., form the subject of a handsome work shortly to be issued by Messrs. G. Bell & Sons. The plates will be in collotype and only 100 copies will be printed, 25 of which will be on Japanese vellum.

The Connoisseur

Two new volumes in Messrs. Duckworth's "Library of Art" are announced for publication in October. *Pisanello*, by G. F. Hill, with 65 illustrations, and *Constable*, by M. Sturge Henderson, with 48 illustrations. The same firm are publishing in their "Popular Library" small volumes on *Raphael*, *Holbein*, and the *English Water-Colour Painters*, each volume being embellished with 50 illustrations.

THE need of a reliable and at the same time inexpensive *Life of Gainsborough* has long been felt, and it is hoped that the work shortly to be issued by Messrs. Methuen will make up for this deficiency. It is a full treatment of the life and work of the great painter, whose remarkable personality, eminence as a painter, and the picturesque character of whose times and acquaintances together provide a subject of great interest. The author has made an exhaustive search among the records of the painter's times, and Gainsborough's relations with his fellow artists, with the Royal Academy, and with the most eminent of his sitters, have been fully set forth for the first time. The development of the painter's art is followed throughout his career in the successive appearance of his chief paintings, and this portion of the work is completed by a critical estimate of his work in portrait and landscape, and of his place among the great painters of the world. The book will contain 40 illustrations.

THE next volume in Messrs. Bell's "How to Collect" series is to be entitled *How to Collect Books*, from the pen of that well-known authority, Mr. J. H. Slater. The author attempts to anticipate some of the questions most likely to be asked by a collector at the commencement of his career. It tells the young collector what he wants to know and has points for the veteran.

Other books in preparation by the same firm are: *English Portrait Drawings in Pencil and Pastel*, by Dr. Williamson; *Rubens*, by Hope Rea; *Turner*, by W. L. Wyllie, A.R.A.; and *Domestic Architecture in the Seventeenth and Eighteenth Centuries*, by Horace Field and Michael Bunney.

THE great appreciation of Mr. Cust's magnificent monograph on Van Dyck has caused Messrs. Bell to prepare a cheaper re-issue. It will contain 54 photogravure plates and 11 collotype reproductions from drawings, etc.

MESSRS. MEEHAN, of Bath, announce for early publication a work which will form a continuation of *The Famous Houses of Bath and District*, which appeared in 1901. The work is the result of many years' labour and investigation on the part of Mr. J. F. Meehan, who has spared neither time nor expense in collecting material for what is confidently expected to be a most important publication of local reference and general interest. The first series is out of print and selling at more than double its subscription price, and of the 500 copies printed of the new series many have already been subscribed.

The Bath section treats on such varied subjects as:—*Major Andre and Bath*; *Robert Southey*; *The Sutherland Family and a Bath Tragedy*; *John Wesley and Combe Grove*; *Lord Nelson and Bath*, etc. It contains illustrated articles on the mansions in the district, and its value will be enhanced by an interesting introduction by Egerton Castle, author of *The Bath Comedy*.

A NEW volume of essays on *Mediæval Literature*, by Professor W. P. Ker, is being published by Messrs. Macmillan. The essays, which are collected from separate publications, include *The Earlier History of English Prose*, *The Similes of Dante*, and a paper on *Froissart*.

Two interesting art works are announced by Messrs. A. & C. Black. *Rembrandt*, by Mortimer Menpes, with text by C. Lewis Hind, and a work by Mr. Hind entitled *Days with Velasquez*. In the last-named work Mr. Lewis Hind gives his impressions of the pictures of Velasquez, together with a series of studies of the man, the artist, his companions, sitters, travels, methods, influence, and appeal. In the volume eight of Velasquez's masterpieces are printed in the colours of the original pictures, with twelve other characteristic pictures in sepia.



LADY HAMILTON AS A NUN PRAYING.
BY GEORGE ROMNEY.

By kind permission of the owner, Tankerville Chamberlayne, Esq., M.P.



AN important sale of no less than four collections has been held recently by Messrs. Sangiorgi, in Rome. The collections dispersed were those of the Marchese Ignazio Cavalletti, Cav. Galli Dunn, the late Marchesa Della Rena, and the late Marchese Pier Francesco Rinuccini. With the exception of the latter, which consisted of only a few pictures, the collections were rich in bronzes, armour, furniture, and other objects of art. The following were the chief items of the sale.

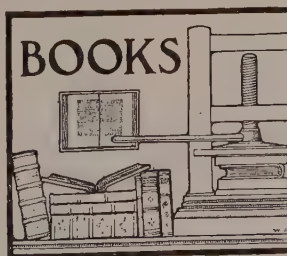
Della Rena Collection.—Four important Bacchic groups, XVIIth century, £96; a fine pair of gilt bronze candelabra, Louis XVI. period, £280; marble bust of Marchese Gerio Della Rena (d. 1652), officer in the service of Charles Emanuel I., £128. Among the pictures, a *Nativity*, of the Filippino Lippi or Botticelli school, £440; and a *Madonna and Child*, in rather poor condition, attributed to Piero di Cosimo, and reproduced on page 98 of F. Knapp's book, though it appears to belong rather to the Lombard school than to Piero, £280.

Cavalletti Collection.—In this the majolica was of special importance. A plate by Master Giorgio, with a Cupid in the centre, and ornamentation on dark blue ground, 10 in. diameter, £152; many vases, albarelli, and plates of Castel Durante, Cafaggiolo, and Deruta; two faience Albarelli (13 in. high), £112; a Gubbio majolica, *Madonna and Child*, £64.

Rinuccini Collection.—A large polyptych by Giovanni da Pisa (middle of fourteenth century), with Madonna, Saints and Prophets, the *Annunciation* and the *Crucifixion*, signed: *Johannes de Pisis pinxit*, illustrated by Morrona and D'Agincourt, £352; a *Holy Family*, a fine old copy of Raphael's picture in the Munich Gallery, £480; a portrait of a lady by Nattier, another by Largillière, and a third by Mignard, £160 each; a graceful portrait of a girl by Greuze, £200; a portrait of James Stanton, by Hoppner, £88; and a still life by Jan Fyt, £100.

Galli Dunn Collection.—A large glazed and coloured terra-cotta altarpiece with the *manger* in a garland of flowers and fruit, attributed to Luca della Robbia, but probably a good school-work, £84; a lady's portrait, Flemish school, probably by B. van Orley, £68; a Flemish seventeenth century tapestry panel, with animals, £96; two gilt bronze vases surmounted by Cupids, signed *Thomire à Paris*, £360; two bronze candelabra, with same signature, £60; a landscape by Constable, £160; and finally three large decorative panels, attributed to Carpaccio, but probably by a Central Italian master influenced both by Piero della Francesca, and, more indirectly, by Benozzo Gozzoli. They represent knights and ladies in fifteenth century costume, starting for the island of Cythera, the arrival and the return. These three panels, which are remarkable for their rich colouring and costume, and for their splendid movement, went for £1,000.

A GENERAL view of the season 1904-5, as it is already come to be called, discloses the usual number of books of an ordinary character, leavened, however, by more than the usual sprinkling of rarities. People who have much to do with books, either in the way of business or from the broader standpoint of historic analysis and comparison, regard them in



quite a different light from the collector whose enterprise is necessarily limited by his pocket or his time. The light in which the reader, considered apart from the collector, views his library is again different, though there is, of course, no reason why the individuality of the two should not be combined, as indeed it often is in practice. Nevertheless, it would seem that books do not appeal in the same way to all people; to use a homely metaphor,

they do not always show the same face. They appear as friends to the reader, as acquaintances to the collector, and to those who talk and write about them, as puppets merely. With a grim impartiality, these latter discard sentiment of every kind and write of books as they meet with them, discoursing of many things in connection with them no doubt, but all the same viewing them afar off and seeking one faculty above all others; that of seeing much at each glance and taking a broad comprehensive view of what we may call the "field."

This comprehensive view, when directed to the book sales of the season 1904-5, shows, in the first place, that money is of minor importance where extremely scarce and valuable books are involved, but that it is husbanded with care when it can procure what is wanted at any time. When a man has plenty of money, the thing he wants can be obtained as a matter of course and without any doubt at all in the vast majority of cases. Some things he cannot get without the greatest difficulty, and a few cannot be got at all, except by some strange accident which no one, however rich he may be, can count as an asset. Given exceptional difficulty or the accident, which suddenly discovers something which many covet, and money is of practically no account. The tendency is to pay more and more for any article, no matter what it may be, which everybody wants, and only one or two can possibly have. Articles from their nature unique, take the foremost place in this wild rush for possession—pictures by some great master, manuscripts of vast importance, books known to be so excessively scarce that a whole life may be vainly spent in endeavouring to secure them; these are a few of the things which no self-respecting Cæsar will lose an opportunity of securing.

The wonder is that the cost of books of this class is not much greater than it is, for in a competition between half-a-dozen extremely rich men, a few hundred pounds, more or less, cannot make any real difference. It does not matter to a multi-millionaire whether he bids £2,000 or £5,000 for a book so long as he gets it—he can well afford to pay away a few days' income to obtain his heart's desire. When public opinion is educated to the proper pitch, or rendered innocuous by frequent repetition,

prices will necessarily advance still further; at present it is public opinion and that only which keeps them within a fairly circumscribed circle. We read in the newspapers with increasing frequency that a certain book has been sold for a large sum "to a gentleman whose name did not transpire," or that it was bought by some dealer on behalf of a principal who is not known, and with regard to whom he is as silent as the grave. This is, no doubt, due to a very natural disinclination on the part of purchasers to be openly identified with sensational prices, for there are plenty of moralists ready and indeed anxious to show them the error of their ways; to point out, indeed, that the money might have been expended with greater advantage, not only to the community, but even to themselves. With all this we have, of course, nothing to do except in so far as the dislike to publicity operates as a probable check upon prices which even in spite of it are steadily advancing, so far as certain classes of books are concerned.

At present, *Shakespeariana* are the most desired of all books, and they have also become the most difficult to acquire. As a matter of fact there are far more early editions of Shakespeare in the world, though not in the market, than, for instance, of the works of Marlowe, but then the vast majority are by this time safely housed in the public libraries, from which, of course, they never emerge. Yet they are not altogether unattainable. Every now and then fresh copies are unearthed, and it is quite probable that many more yet remain to be discovered. During the last season some twenty-five pieces were brought to the hammer, and in this computation no account is taken of the folios. The prices which have been paid for these rarities would, it is true, shock collectors of the old school like Mr. Halliwell-Phillipps, who in his time picked up many quartos of early date for a few guineas apiece, but then, as we have said, price counts for little now. How much will be spent on occasion may be conceived by glancing at the following table, in which details are given of all the sales of Shakespeare's works for £100 and upwards, which have taken place between October 19th, 1904, and the end of July in this present year.

WORK.	PRINTER OR PUBLISHER.	DATE.	LIBRARY OR DATE OF SALE.	PRICE. £
Titus Andronicus, first edition, 4to ...	John Danter ...	1594	Sold privately ...	2,000
Richard III., 4to, some leaves damaged ...	Thomas Creede ...	1605	July 12th ...	1,750
Henry the Fourth, first part, 4to ...	Mathew Law ...	1608	July 29th ...	1,000
King Lear, 4to ...	Nathaniel Butler ...	1608	July 29th ...	900
Third Folio, 12 $\frac{1}{2}$ x 8 $\frac{1}{2}$ ins., Russia ...	Printed for P. C. ...	1664	May 27th ...	500
Henry the Fourth, second part, 4to ...	Mathew Law ...	1605	July 29th ...	500
First Folio, 12 $\frac{1}{2}$ x 7 $\frac{3}{4}$ ins., morocco extra ...	Isaac Jaggard ...	1623	Scott ...	255
Richard the Second, 4to ...	Thomas Fisher ...	1605	July 29th ...	250
Second Folio, 13 $\frac{1}{2}$ x 9 ins., morocco ...	T. Cotes for R. Allot ...	1632	May 27th ...	225
Poems, 5 $\frac{1}{2}$ x 3 $\frac{1}{2}$ ins., original sheep ...	Thos. Cotes ...	1640	March 21st ...	205
Merchant of Venice, 4to ...	William Leake ...	1652	July 29th ...	200
Fourth Folio, 14 $\frac{1}{2}$ x 9 ins., original calf ...	Herringman & Others ...	1685	May 27th ...	130
Romeo and Juliet, 4to, unbound ...	John Smethwicke ...	1637	May 27th ...	120
Romeo and Juliet, 4to, unbound ...	John Smethwicke ...	1637	Nov. 14th ...	119
Fourth Folio, 14 $\frac{1}{2}$ x 9 $\frac{1}{2}$ ins., original calf ...	Herringman & Others ...	1685	July 29th ...	110
Second Folio, 13 $\frac{1}{2}$ x 8 $\frac{3}{4}$ ins., morocco extra ...	T. Cotes for R. Allot ...	1632	March 21st ...	108
Fourth Folio, 14 $\frac{1}{2}$ x 9 ins., old calf ...	Herringman & Others ...	1685	Nov. 14th ...	101

In the Sale Room

This list, extensive though it be, is not exhaustive, for several works which might be included in it realised less than £100, while two, though intimately associated with Shakespeare, were not by him. These were *The Merry Diuel of Edmonton*, 1617, 4to, which realised £69 (morocco extra), and *The True Chronicle History of King Leir*, 1605, 4to, the precursor of Shakespeare's Tragedy, which sold for £480 on July 5th.

During the season there was a great falling off, in numbers as also in quality, of Topographical works and treatises relating to the Fine Arts, Natural History, and Voyages, and Travels. Views of localities, whether in Europe or abroad, suffered severely, and the same applies to works of Fiction. Books, like everything else, have a tendency to recur at intervals; sometimes

certain classes fall away for no apparent reason, while at others they are very strongly in evidence, as the Plays of the old Dramatists have been for several years past. One thing, however, looms large in this game of hide and seek, and it is that any book, no matter of what kind, may be confidently relied upon to realise a large sum of money, if it be important enough in itself and also difficult to acquire. Last year we gave in THE CONNOISSEUR (October, 1904) a list of twenty-nine books which during the season 1903-4 had realised £100 and upwards. The season 1904-5 has been much more productive of expensive volumes. The list of *Shakespeareana* already given, comprises seventeen entries, and in addition there are forty-nine others which it is necessary to make a note of.

AUTHOR.	WORK.	PRINTER OR PUBLISHER.	DATE.	LIBRARY OR DATE OF SALE	PRICE. £
Psalter	Fust and Schœffer's Second Psalter. Folio, oaken boards	Fust and Schœffer	1459	Dec. 7th ...	4,000
Bible	Family Bible of Robert Burns. Folio ...	John Reid	1766	Dec. 7th ...	1,560
Caxton	Book called Caton. Sm. folio. 3 blank leaves missing	William Caxton	1483	July 5th ...	1,350
Tyndale	Pentateuch. Damp stained. 8vo ...	Hans Luft	1530	July 5th ...	940
Turner, J. M. W. ...	Liber Studiorum. 71 plates, uncut ...	—	1812-19	Nov. 22nd ...	566
Pembroke, Countess of ...	Tragedie of Antonie and a Discourse of Life and Death. In 1 vol., 12mo, original vellum	W. Ponsonbie	1595	June 1st ...	560
Sydney, Sir P.	Countesse of Pembroke's Arcadia. 1590. 4to	W. Ponsonbie	1590	March 21st ...	450
Vignier, N.	La Bibliothèque Historiale. 3 vols., mor. extra, by Clovis Eve. Folio	—	1588	Dec. 7th ...	305
Chaucer, G.	Works on vellum	Kelmscott Press	1896	March 21st ...	300
Glanville, B.	De Proprietatibus Rebus. Folio. Defective	Wynkyn de Worde	n. d.	Scott ...	251
Defoe, D.	Robinson Crusoe. Farther Adventures and Serious Reflections. 3 vols., original calf	W. Taylor	1719-20	Nov. 14th ...	250
Spenser, E.	The Faerie Queene. 2 vols., 4to, old calf	W. Ponsonbie	1590-96	May 27th ...	220
Bible	Barker's Bible, with two reputed Signatures of Shakespeare	R. Barker	1611	Ogden ...	210
Cockburn, P.	In Dominicam Orationum Pia Meditatio. 12mo, morocco extra	John Scot	1555	Scott ...	201
Higden, R.	Polychronicon Folio, old calf. Imperfect	Caxton	c. 1483	Scott ...	201
Valturius, R.	De Re Militari	Joannes Orundius	1472	Scott ...	200
Bayley, L., and others ...	Practice of Pietie and others, 6 vols., 8vo, in bindings temp. Car. II., "Travelling Library"	Abraham Jacobs and Others	1636-40	Corfield ...	200
James the First	Basilikon Doron. 4to, original vellum ...	Waldegrave	1599	Scott ...	174
Metastasio, P.	Opere. 4to, 12 vols., old morocco, with arms of Marie Antoinette	Vedova Herissant	1780-82	July 7th ...	165
Spenser, E.	The Faerie Queene. 2 vols., 4to, morocco	W. Ponsonbie	1590-96	May 27th ...	160
Redford	Art Sales. 4to, MSS. additions	—	1881	Lawrie ...	160
Scott, Sir W.	Waverley. First edition, 3 vols., boards...	Constable	1814	June 30th ...	150
Blake, W.	Marriage of Heaven and Hell. 4to, mor.	W. Blake	n.d.	June 1st ...	150
Hamilton, Jno.	Catechisme. 4to, Russian extra ...	John Scot	1552	Scott ...	141
Breydenbach, B.	Peregrinatio. Folio, morocco ...	Erhard Renwick	1486	Scott ...	141
—	Royal Society Transactions, 102 vols., and Maty's Index. Various bound, 4to...	—	1665 1861	Scott ...	138
Scott, Sir W.	Waverley. First edition, 3 vols., bds. ...	Constable	1814	July 19th ...	131
Bible	Authorised Version. 4to, silk binding ...	R. Young	1633	Corfield ...	131
Horne, R. H.	History of Napoleon. Extra illustrated and bound up in 8 vols., folio, mor. extra	—	1840-41	Nov. 7th ...	130
Lesley, J.	Defence of Marie Quene of Scotland. 8vo, calf	"Eusebius Dicaeophile" ...	1569	Scott ...	127
—	Confessione of the Fayth. 12mo, old calf	Leprevik	1561	Scott ...	126
Kempis, Thes. à	Imitatio Christi. Folio, modern covers...	Zainer	c. 1471	March 21st ...	125
Spenser, E.	The Faerie Queene and Colin Clout. 2 vols., old calf	W. Ponsonbie	1590-96	Dec. 7th ...	122
Defoe, D.	Robinson Crusoe and Farther Adventures. 2 vols., old calf	W. Taylor	1595 1719	Dec. 7th ...	121
Haden, F. S.	Etudes à l'eau Forte. 25 plates and 5 culs-de-lampe	—	1866	Dec. 7th ...	120

The Connoisseur

AUTHOR.	WORK.	PRINTER OR PUBLISHER.	DATE.	LIBRARY OR DATE OF SALE	PRICE. £
Haden, F. S. ...	Discourse de la Mort de Marie Stouard. Small 8vo, mor. extra	—	n. d.	Scott ...	114
Purchas, S. ...	His Pilgrimes. 5 vols., folio, original vellum	—	1625-26	March 21st ...	110
Knox, Jno. ...	Liturgy. Sm. 8vo, old calf	Bassandyne ...	1575	Scott ...	109
Curtis, Sir W. ...	Botanical Magazine. In 109 vols., calf, gilt	—	1787-1903	March 2nd ...	105
Blake, W. ...	Visions of the Daughters of Albion	W. Blake ...	1793	June 1st ...	105
Bible ...	Authorised Version. 4to, bound by S. Mearne	John Hayes ...	1675	Corfield ...	104
Stubbs, Jno. ...	Discoverie of a Gaping Gulf. 8vo, vellum	Hugh Stapleton ...	1579	Scott ...	101
Shelley, P. B. ...	Prometheus Unbound and Others. Presentation copies in 1 vol., half calf	C. & J. Ollier ...	1820	Dec. 7th ...	101
—	Harangue de Marie d'Estuart. Small 8vo, morocco	B. Rigaud ...	1563	Scott ...	101
Painter, W. ...	Palace of Pleasure. 2 vols., 4to, morocco	Thomas Marshe ...	1569 n.d.	May 27th ...	100
Berlinghieri, F. ...	Geographia. Folio, old French morocco	N. Todescho ...	c. 1480	Scott ...	100
Caxton, W. ...	Myrrour of the World. 8½ x 6 ins. A fragment of 36 leaves	Caxton ...	1481	Nov. 16th ...	100
Marston, Jno. ...	The Wonder of Women. 4to, unbound and uncut	John Windet ...	1606	Oct. 19th ...	100
Voltaire ...	La Henriade, Contemporary Morocco by Padeloup. 4to. Presentation copy	—	1741	Dec. 7th ...	100

This is, indeed, an extensive and important list, reflecting very accurately the sign of the times. For books sold below £100, some thousands in number, readers should consult AUCTION SALES PRICES, the supplement to THE CONNOISSEUR.

AMONG the plates in the November number of THE CONNOISSEUR will appear a beautiful coloured reproduction of the celebrated enamel portrait of Lord Nelson by Henry Bone. Copies for framing will be forwarded to all applicants upon the receipt of two penny stamps. Applications must be addressed "Nelson Portrait," THE CONNOISSEUR, 95, Temple Chambers, Temple Avenue, London, E.C.

THE Editor has received so many requests for a complete index of the first twelve volumes of THE CONNOISSEUR that it has been decided, if the demand is sufficient, to produce this index without delay. The Editor would be glad to hear from Secretaries of Public Libraries and other Institutions whether this would be a useful addition to their libraries.

The price of the index, which will contain nearly 60,000 references, will be 10s. before publication and £1 afterwards.

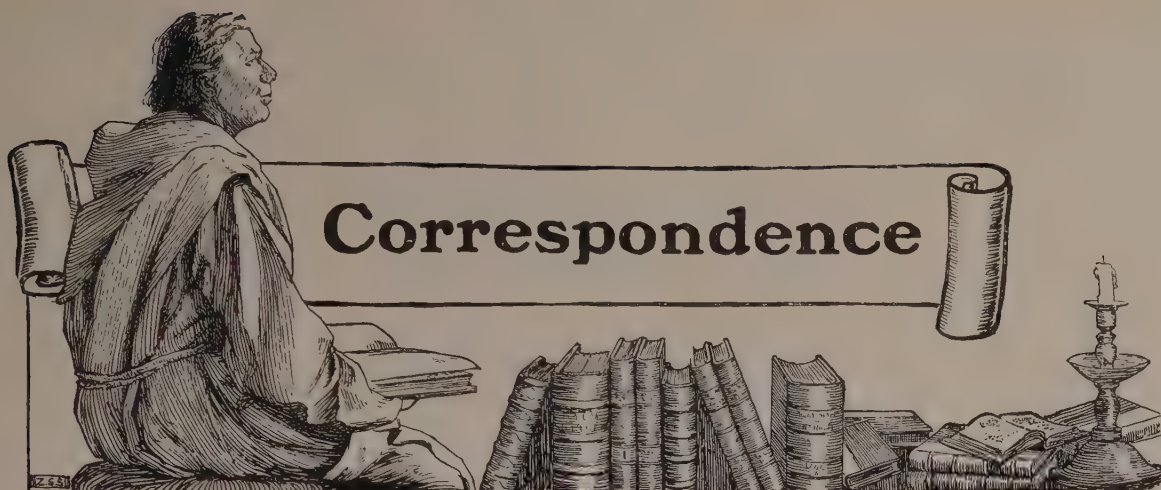
As only a limited number will be printed, immediate application is requested.

THE Editor has decided to extend the date for sending "The Connoisseur" Competition Important Announcement in designs in the competition announced in the last number to the 30th October. The seascapes sent in for this competition will be judged by Mr. W. L. Wyllie, A.R.A., R.E., who has kindly consented to act as judge.

Books Received

- Florence*, by A. Philippi. (H. Grevel & Co.)
- Hoppner*, by H. P. K. Skipton. (Methuen & Co.) 2s. 6d. net.
- English Lakes*, by Heaton Cooper. (A. & C. Black.) 20s. net.
- Masterpieces of Reynolds*. (Gowans & Gray, Ltd., Glasgow.) 6d. net.
- Point and Pillow Lace*, by Mary Sharp. (John Murray.) 5s. net.
- Leather for Libraries*, by E. W. Hulme, J. G. Parker, A. S. Jones, C. Davenport, and F. J. Williamson. (Library Supply Co.) 1s. 6d. net.
- Illustrated Catalogue of Exhibition of Architectural Refinements*. (Edinburgh Architectural Association.) By W. H. Good-year, M.A.
- Royal Academy Exhibitors, 1769-1904*, Vol. 2, by Algernon Graves, F.S.A. (Geo. Bell & Sons.) 42s. net.





Announcement

READERS of *THE CONNOISSEUR* are entitled to the privilege of an answer gratis in these columns on any subject of interest to the collector of antique curios and works of art; and an enquiry coupon for this purpose will be found placed in the advertisement pages of every issue. Objects of this nature may also be sent to us for authentication and appraisal, in which case, however, a small fee is charged, and the information given privately by letter. Valuable objects will be insured by us against all risks whilst on our premises, and it is therefore desirable to make all arrangements with us before forwarding. (See back of coupon for full particulars.)

ANSWERS TO CORRESPONDENTS

Books

"Pamela," by Sir Charles Grandison.—5,994 (Peckham).—The first edition of this work consists of three volumes, and is worth about £10. Your copy is of no great value, mainly owing to its poor state.

Details Requisite for Opinions.—5,249 (Banbury).—Books for valuation should be described as follows: Title, names of author and publisher, and date, also particulars as to binding and condition. For verification a copy of the title page should be sent.

Old Furniture and Woodwork

Chair.—6,124 (Retford).—If this is in mahogany, its period is probably the early part of the eighteenth century, and we should say it is English. We do not think it can be Louis XV. A suite of this description would be of some value, but it will be necessary for our expert to have further details before giving an opinion; and he would like, if possible, a photograph of the sofa. The photograph which you send of the mantelpiece is too vague to give any definite information. It might be sixteenth century carving, but the value is not likely to be great. If you will let us have a clearer photograph and full particulars, we shall be pleased to advise you.

Fifteenth Century Carved Oak Cupboard.—6,190 (Brompton).—The piece illustrated should be worth to a private buyer from 80 to 100 gns.

Cabinet.—6,127 (Melton).—This has a modern appearance from the photograph, although it is impossible to judge accurately without seeing the work. The pilasters are somewhat Elizabethan in style, but we should consider it to be a Flemish piece, and not very old. The value would not be more than twenty guineas.

Console Table and Glass.—6,119 (Dublin).—This is probably Georgian or a little later date, and the fact of it being carved proves that it was very costly. At the beginning of the nineteenth century these console tables and glasses were very fashionable, but at present there is no demand for them. The utmost value of the two items now is about forty guineas.

Pictures

Raphael Mengs.—5,455 (New York).—Judging from the photograph which you have sent us, our expert does not consider your portrait of a gentleman to be either English or French. In his opinion it is very likely to be the work of Raphael Mengs, a famous German painter of the 18th century. The features of the sitter are not familiar to our expert, but should the picture prove to be by Raphael Mengs, it will probably be the portrait of a notable personage, as the artist was in great vogue in his day, especially at the Spanish Court. Your description of the painting tallies with the time and style of Mengs's portraits, but it is not, of course, possible to give a definite opinion in the absence of the original picture.

Pottery and Porcelain

Adams Jugs.—5,819 (Edinburgh).—From your description, your jug may be worth about £8, but this should certainly be confirmed by personal inspection. Adams was contemporary with Wedgwood, and produced some very fine work.

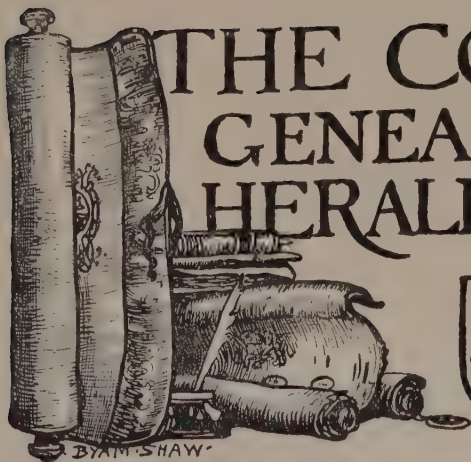
Copeland Plaques, etc.—5,238 (Loughton). These cannot be appraised without inspection, as the value will depend to a great extent upon the quality of the painting, etc. A good old steel Key, finely pierced and chased, would have considerable value. Send a photograph of your Chippendale Chair for our expert's inspection.

German.—5,733 (Whitehaven).—From your description your porcelain Clock is doubtless of modern German manufacture, but it is difficult to value without seeing it. The mark on your cup and saucer is in imitation of Dresden, and they are not likely to be worth very much. As you are unable to say whether the little box is porcelain or white enamel, it is impossible to give you much information concerning it. A patch-box usually contains a small mirror inside the lid, and it is probably, therefore, a porcelain snuff-box. Your best plan would be to send the articles for inspection.

Grès de Flandres.—5,885 (Doncaster).—Your stoneware jug, of which you send sketch, is what is known as Grès de Flandres or Cologne ware. It appears to be of fine quality, and may have been made at Raeren, near Aix-la-Chapelle, where was the most important factory. If a genuine old piece, the value should be about £3 10s. It is difficult to give a reliable opinion respecting the Spode tea service from your particulars. Send us a marked specimen for inspection, together with a complete list of the set.

Grès de Flandres.—5,946 (Newton Abbot).—The earthenware jug you describe is in all probability of Nassau make. At Nassau or Grenzhause and Höhr were produced the fine quality of stoneware which was in imitation of the more ancient Grès of Raeren, for which it is easily mistaken. The initials, G.R., refer to Guillaume III. of Orange-Nassau, who became King of England, and many similar pieces were made for the English market at that time. The value is not great, about 30s.

Nelson Souvenir.—5,254. — The Wedgwood Cup, of which you send sketch, is very interesting. It was probably made soon after Trafalgar, as a memento of the great victory. At the present time it should be worth at least 30s.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



CONDUCTED BY A. MEREDYTH BURKE

Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Answers to Correspondents

Heraldic Department

301 (Salisbury).—Sir Peter Courtenay, K.G., was the seventh son of Hugh de Courtenay, second Earl of Devon, and was famous for his valour and "great skill in arms." He was Standard Bearer to Edward III., afterwards becoming Governor of Windsor Castle, and eventually Lord Chamberlain to Richard II. He died unmarried in 1409, and was interred in Exeter Cathedral.

307 (Shanklin).—There was no such person as "Jane, Viscountess Montagu, living in the reign of Edward VI.," but doubtless it is intended to refer to Jane, daughter of Robert, first Earl of Sussex (by his second wife, Margaret, daughter of Thomas, Earl of Derby), who married Sir Anthony Browne, of Battle Abbey and Cowdray Park, but who died two years before the latter was created Viscount Montagu, she having

died in 1552 and his creation bearing date 1554. Lord Montagu was the only peer, besides Lord Shrewsbury, to vote against the abolition of the Papal ascendancy on the accession of Elizabeth. The Queen, however, afterwards sent him to Madrid as her ambassador to the Court of Spain, and in 1586 he was one of the twenty-four peers appointed for the trial of the Queen of the Scots at Fotheringhay.

311 (Doncaster).—*Reboundant* is the ancient heraldic term for the tail of a lion when turned up and bent in the form of the letter S with the point outwards. The tail was usually depicted with the point turned towards the back, unless blazoned *reboundant*.

314 (Inverness).—Thomas Spencer was a son of Sir John Spencer (who represented Northamptonshire in Parliament during the reigns of Mary and Elizabeth), of Wormleighton and Althorp, by Katherine, daughter of Sir Thomas Kitson, of Hengrave, in the county of Suffolk. He built a fine house on his estate of Claverdon, where, according to Dugdale's *Antiquities of Warwickshire*, he was famous for his hospitality. By his wife, Mary, daughter of John Cheek, he had an only child and heir, Alice, who married Sir Thomas Lucy, of Charlcoate, Co. Warwick. He died November 8, 1580, and was buried in Claverdon Church, where a fine monument was erected to his memory.

315 (Homburg).—The hatchment of a woman is always without mantle, helmet, crest, or family motto, although funeral words and sentences are sometimes introduced. A peeress, however, is entitled to a robe of estate.

318 (London).—1. The Persian order of the Lion and the Sun was instituted in 1808 by Futteh Aly Shah. 2. The simple bordure is not a mark of bastardy; the bordure-wavy is.

319 (New York).—Lady Parkington, the reputed author of the well-known treatise, *The Whole Duty of Man*, was a daughter of Thomas, Lord Coventry, and wife of Sir John Parkington, a man of some note in the reign of Charles II. She died in 1679, leaving behind her a literary reputation of no ordinary kind.

323 (Torquay).—The Lady Dudley referred to was a daughter of Robert Lord Rice, the Chancellor of England. She married, firstly, Sir Henry Dudley, and, secondly, Sir Roger North, second Baron North, who was Ambassador-Extraordinary from Queen Elizabeth to King Charles IX. of France, and afterwards constituted Treasurer of the Household.

337 (London).—Sir John Wyndham, of Orchard, inherited through his mother the manor of Silserton, Co. Devon, which, according to Prynne's *Worthies of Devon*, had been purchased by Sir John Wadham, a Justice of the Common Pleas in the reign of Richard II. He succeeded to the estate of Felbrigge, in Norfolk, on the death of the last male heir of Sir Edmond Wyndham.



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The Connoisseur

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IMPORTANT NOTICE.

THE Editor of "The Connoisseur," being in constant receipt of enquiries from British and American readers on questions relating to genealogy and heraldry, and being frequently asked to advise as to where and how authentic information on these questions may be obtained, arranged some months ago to devote a department of the Magazine thereto, and secured the services of Mr. A. Meredyth Burke, who is responsible for its conduct.

The response elicited has more than justified the new departure, and the heraldic department has established itself as one of the most highly appreciated features of the Magazine.

Having obtained Mr. Burke's expert assistance, "The Connoisseur" is able to trace pedigrees, identify and verify the accuracy of armorial bearings, and give advice on analogous points. With his unique facilities for heraldic and genealogical research, and his special knowledge of the resources of reliable information, and ready access to public, private and local records, Mr. Burke possesses unusual qualifications for this important branch of the work of our Magazine.

In addition to replies to specific enquiries, articles on heraldry and genealogy from the pen of Mr. Burke appear from time to time.

Replies dealing with matters of a private nature, or in cases where it is so desired, are sent through the post, subjects of general interest only being dealt with in the columns of the Magazine.

All communications intended for this department should be addressed to

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